

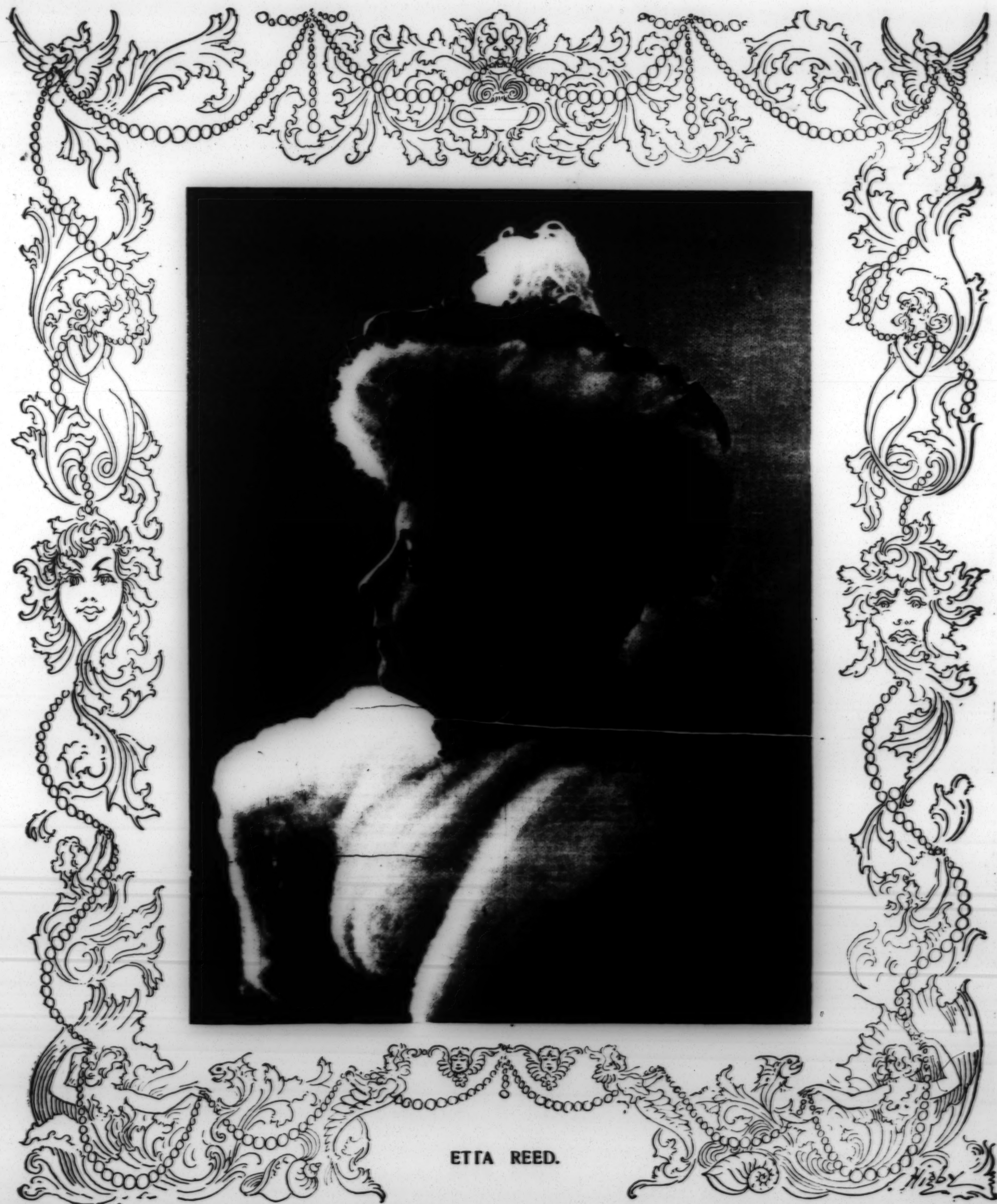
TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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PRICE, TEN CENTS.



ETTA REED.

FLORENCE ZIEGFELD, JR.



Florence Ziegfeld, Jr., is one of the most enterprising and successful young managers in this country. It has been only four years since he took sail for the first time on the tempestuous sea of theatrical management, but in this period he has made a distinct name and place for himself and been the prime mover in two of the most successful and conspicuous importations of foreign talent.

That boldness is one of Mr. Ziegfeld's chief characteristics has been proved several times, and was strongly in evidence in his first venture as a manager. In 1892, during the World's Fair at Chicago, he engaged 165 foreign performers for the Chicago Tivoli, which was one of the leading music halls in the city, and was conducted on a very liberal scale. Among the foreigners whom Mr. Ziegfeld brought over and managed on his tours was Eugene Sandow, who, as is well known, has been one of the greatest vaudeville money-makers that has ever appeared in this country.

When A Parlor Match was revived last Spring Mr. Ziegfeld went abroad to secure some striking novelty. How well he succeeded is shown by the presence in this country of Anna Held who, at the time of her engagement by Mr. Ziegfeld, was the reigning music-hall sensation of Europe and was in great demand by managers in most of the leading cities of the world. She was guaranteed a salary of \$1,500 a week. The success of this stroke of enterprise has been amply demonstrated by Anna Held's career in the United States. Mr. Ziegfeld has cut out a rapid pace for his brother managers, and many of them will have to accelerate their pace to keep up with him.

PLAYERS PERFORM FOR CHARITY.

The sixth annual benefit for the destitute orphans under care of the Missionary Sisters of the Sacred Heart, occurred at the Knickerbocker Theatre last Tuesday. The house, which was sold out, had been generously loaned by Al Hayman and John Harp. Chauncey Olcott and his company, by courtesy of Augustus Plon, appeared in The Minister of Clara. Joseph O'Mara, Reginald Roberts, and Denis O'Sullivan, of the Shamus O'Brien company, by kind favor of Cowdery and Duff; Marshall P. Wilder, Signor Liberti, Florence Mockwood, Press Eldridge, and Katherine Smith made up a bill of unusual excellence.

The House Trap by W. D. Howells was played by Grace Welby, assisted by the Welby Amateur Association. Grace Welby won warm praise from all by her talent, grace and beauty. The entertainment concluded by the acting sketch for three children, Conchana, by Hugh A. D'Arcy, in which appeared Katherine Mockwood, Little Grace Lock and Mabel Hulse winning much applause. The entertainment was in the care of Mrs. Bertha Welby and the whole affair was without a disappointment. The fair winners were "Aunt" Louisa Eldridge, Dora Goldsmith, Anne Warrington, Olive Oliver, Pauline Willard, Quennie Vassar, Helene Chalmers, Marguerite St. John, Mrs. Mantell, Mrs. Riley, Mrs. Paulbel, and Mrs. J. A. Brown.

ANOTHER SHAMUS O'BRIEN.

Manager Andrew A. McCormick, of the Broadway Theatre, and Cowdery and Duff, managers of Shamus O'Brien, received last Wednesday from Livingston Emery, of this city, counsel for James O'Kelly, the following communication:

I desire to inform you that the production of the opera entitled Shamus O'Brien is an infringement upon a copyright of James O'Kelly, of this city, entitled Shamus O'Brien, the Rebel of 1796, or, Lady Geraldine's Love for Freedom, entered according to act of Congress in the year 1896 in the office of the Librarian of Congress at Washington. Unless you withdraw the said opera from the stage I am instructed to proceed against you and apply for an injunction enjoining its further production.

The managers have referred Lawyer Emery to the foreign owners of the play.

LOST, STRAYED OR STOLEN RESTING.

Max Bielman, owner of Lost, Strayed or Stolen, has laid the company off for two weeks, not liking certain bookings made for the place by former managers, and because it was found impossible to re-book on short notice. The time is being utilized by daily rehearsals at the Herald Square Theatre. In speaking of certain rumors, Mr. Bielman said: "I have not cut a salary, and I don't intend to. We will reopen Feb. 15, in Brooklyn, with the original cast, except two changes among the principals, and will finish the season. M. A. Kennedy had signed a contract to go with My Friend from India long before I took the company, and Cyril Scott had a long contract with former managers, and was being used by them only because other arrangements had fallen through. I have changed the chorus a good bit, and, I think, for the better."

THE CIRCUS GIRL IN AMERICA.

The recent announcement that George Edwards would produce here his latest London Gaiety success, The Circus Girl, has been over-ruled by a decision of Augustin Daly, owner of the American rights, to present the play himself. No date has been announced, but Mr. Daly may arrange for the production this season.

ETTA REED.

One of the cleverest and most experienced of the younger actresses is Etta Reed, whose portrait appears on the front page of this week's MIRROR. Miss Reed is a native of Ohio. She made her debut not a great while ago in comic opera, and was so successful that her friends thought that her dramatic talent should be given wider scope.

Miss Reed, therefore, ceased to be a singer and became an actress, appearing as leading lady in several companies before she became identified with the Corse Payton company, in which she has been featured for five seasons. The majority of Miss Reed's roles have been emotional, but she is equally at home in light comedy. The part she likes best to play and the one in which she most effectively shows her ability is probably Camille, whose difficult portrayal has won Miss Reed high praise.

Miss Reed is a handsome and graceful young woman, with a figure that sets off to the very best advantage her fine gown, of which, it is said, she has a wardrobe as extensive as that of any actress on the American stage. Every week she appears in fifty-two beautiful costumes, and, it is unnecessary to add, she looks charming in each of them.

THE OPERA OF ENID IN ALBANY.

The opera of Enid, the music of which is by Charles N. Schneider and the libretto by David J. Norton, was presented on Thursday, Friday, and Saturday evenings last week at the Leland Opera House, Albany. The very creditable manner in which the opera was sung gave evidence of long and painstaking preparation.

The principal roles were rendered by Seiden E. Marvin, Jr., William M. Newton, Robert Kerr Colville, William P. Davis, Vernella May Gilmore, and Mrs. A. Harry Taylor, assisted by a chorus of sixty voices. The comedy parts were played by Walter V. Marsh and Alice Louise Graham, who were remarkably good. The former interpolated a song on "The New Woman," which made a great hit. Miss Graham was likewise clever. Andrew Scribner led the orchestra of twenty-five.

The story is founded upon Tennyson's poem, "Enid," and tells how the bright Gerald successfully tilts his lance in a tournament of love against his two competitors for Enid's hand, and thus wins the lady.

A NEW RIVAL FOR BLACK PATIL.

Budapest Manager J. Duke Murray, of the Grand Opera House, had just concluded arrangements for the appearance of The Woman in Black at his theatre on Feb. 15, when he called forth to buy a share. The intelligent theatrical artist inquired what was booked for week after next at the Grand.

"The Woman in Black," answered Mr. Murray. "Ah!" observed the barber, "another of those 'cosm' actresses." And the manager smiled beneath the lather.

GIUSEPPE SALVINI TO PLAY HERE.

Giuseppe, younger son of Tommaso Salvini, and brother of the late Alexander Salvini, has enjoyed considerable success as an actor in Italy and in South America, and is now reported to have perfected himself in the English language with a view to visiting America and England, playing Hamlet, the part in which he has been most successful. The Italian critics are said to have commended highly his performance, and one writer has described him as "a perfect Adonis, with a face so beautiful that it baffles description."

CLERGY INVITED TO THE GARDEN.

Charles Frohman issued last week invitations to the clergymen of New York and vicinity to attend a special matinee of Heartsease, by Henry Miller and his company, at the Garden Theatre next Monday afternoon. None but invited guests will be admitted at this performance, and the invitations will be limited to the wearers of the cloth. Manager Frohman wishes to have the clergymen see a really clean, wholesome play.

FLORA IRWIN AS THE WIDOW JONES.

Rich and Harris are rapidly pushing to completion plans for their large farce-comedy enterprise next season. One of their latest arrangements is the engagement of Flora Irwin, who will be starred in The Widow Jones, playing the title part made famous by her sister, May Irwin. Marie Dressler and Joseph Coyne have been added to the new Rich and Harris farce comedy stock company which will be a feature of the next metropolitan season.

EVERETT KING TO STAR.

Arrangements have been completed for a starring tour by Everett King in a repertoire of legitimate drama, playing Hamlet, Romeo, Camsin in Julius Caesar, two new romantic plays, and Mr. King's own adaptation of The Man in the Iron Mask. A strong company will be engaged and the tour will begin in May at Portsmouth, N. H., continuing through the Summer in maritime provinces at three night and week stands.

JOHN L.'S MINSTREL COMPANY.

John L. Sullivan will start out early in March with an extravaganza company. Frank Dunn, of the Palace Theatre, Boston, will be his partner in the venture. A number of specialties will be introduced, including a minstrel first part, with Sullivan as interlocutor. "The big fellow" will also pose in imitation of celebrated statues. He is recovering from his recent attack of tonillitis.

END OF THE ROSENFELD COMPANY.

Application has been made for the dissolution of the Sydney Rosenfeld Company, incorporated in January, 1896, with a capital of \$30,000, to produce plays. Several failures, notably A House of Cards, resulted in a loss and the concern now owes \$7,000, half of which is due to players for unpaid salaries.

The Value of Accident Insurance to Professionals.

Miss Sadie Macdonald of Hoyt's Australian Co. whose death resulted from an accident sustained on the stage of the Melbourne Theatre, held a \$5,000 accident policy, placed by C. D. Wheeler, of No. 20 Kilby Street, Boston, who does a very large insurance business among professionals. Mr. Connor and Miss McCann conferred with Mr. Wheeler in Boston last week, and the claim is now being made up for settlement. A yearly investment of \$25 proves a very substantial benefit to her mother, who is named as the beneficiary. Accident Insurance is something that all who travel should provide.

THESPIS SMILES AND CRITICISES.

[Note.—The following is from a friend of THE MIRROR, whose histrionic work is not bound by convention. He is literally a strolling player, who expounds Shakespeare and other dramatic classics on street corners, in hotels, and even in churches in the provincial communities frequented by him. At this time he is in Mexico, for like a bird of passage he seeks Southern warmth in Winter. That he is a philosopher as well as an actor is set forth in his essay.—Ed. Mirror.]

Some time ago, in a short article in THE MIRROR, I made an effort to explain to the histrionic world what Shakespeare meant when he wrote the play of Hamlet and to suggest how it should be acted. Singularly enough, and despite my axiomatic statement, I have observed no change since then in the style of presenting the play; indeed, I went so far a short time ago as to speak to Hamlet himself in very grave and serious tones with reference to his family affairs, only to be answered in the same manner and style as all other Hamlets have done since no one knows when.

I am very much disgusted with this condition of affairs, so much so that I have almost determined to go on the stage and show the people how Shakespeare should be acted. I am very tired of the unappreciative crowds I try to entertain on street corners, in club rooms, hotel offices, saloons and churches. My seasons are continuous. I say I am tired, and would like to take a rest at work with some combination, but what order of combination it would be judicious for me to improve by joining is the perplexing question?

I sometimes see plays, generally through the courtesy of the management. As it does not do to look a gift horse in the mouth, I feel some constraint as to expressing an opinion about them otherwise than favorable, even after I have been aroused from a profound slumber by the thunder of the gods.

Now there are combinations wherein a star of blazing effulgence is surrounded by an attenuated nebula, which, while not obscuring the central luminary, is frequently the cause of unfavorable comment on the part of the audience. I would prefer not to become nebula. On the other hand, there are stars of indefinable magnitude, supported by actors selected for their ability to restrain themselves from committing the solecism of out-acting the star, or indeed selected, as the case may be, for their inability to out-act anything at all. This is what may be called a system of planification evening up things as it were. I would rather not be planified.

Sometimes the star is of great cerebral capacity—or thinks so much, which is just the same—and transforms his theatre into a school of acting wherein the discipline is so rigorous as to reduce the rest of the company to mere automata. I would not like to become an automaton. Again, there are plays in which the scenery is so utterly grand, gorgeous and sublime as to render the players nothing but puppets by comparison, especially when the play itself has neither head, tail, front nor back. I wouldn't be a puppet. I am perplexed as to what to become, even on account of the above conditions; but there are others.

Might not Macbeth have worn spectacles? Certainly not, you say; they weren't invented. How is it, then, that friction matches in stead of flint and steel are frequently used in plays representing scenes of two hundred years ago? Who ever saw a barefooted peasant on the stage? and, by the by, did the noble Romans ever wear shoes instead of the everlasting sandals? Look it up and see. Did they—the noble Romans—know the difference between a mantle and a toga, and always wear the former for the latter?

Were villains supplied with nickel-plated pistols thirty-five years ago? Were percussion caps used in the days of our revolution? Why did Richelieu's men use a cap-lock instead of a match-lock carbine when he stood off De Muprat? And why does Hamlet wear thin black silk stockings and low quarter shoes just when he says, "Thy bitter cold and I am sick at heart"? Do sailors always go overboard and come on board whenever they are called aft on shipboard? I am getting mixed. It all reminds me of an auction of oil paintings I once attended. The auctioneer announced number so and so, "A Scene on the Hudson," and set out a picture. "Do palm trees grow on the banks of the Hudson River?" quietly asked a bystander. The auctioneer looked at the picture, then at the catalogue, and said: "It don't make any difference. It is marked 'A Scene on the Hudson,' and it goes at that." And so it did.

I am never guilty of anachronism. I use no properties whatever, but were I to join a combination I might be called on to sing—if I could sing—"She is the only Girl I Love," on the streets of ancient Jerusalem, which might not be much of an anachronism, after all. Some day in these days of wonderful inventions a great genius may create a real play which will be performed by real actors and set with real scenery, or a perfectly possible story told by perfect actors, such as we might see were we to visit the mansions of the rich—if we were not barred—or in the police court, where we may be barred or not, as the case turns out. Until then, we must content ourselves as best we may with the assurance that the comedy, or tragedy, of our real lives is but an imperfectly acted story, and that a play is, after all, but a dream within a dream.

THESPIA.

AN INGENIOUS PHOTOGRAPH ALBUM.

A prominent local dealer in photographs of theatrical and other celebrities has devised a pretty and ingenious album for the benefit of those interested in the collection of pictures of players. An album is made of the photographs of each popular success, the pages being just the size of cabinet pictures. A neat little page, giving the name of the play, its author, date and place of production, and original cast, is followed by portraits of the actors, and pictures of especially effective scenes, accompanied by appropriate explanatory lines from the play. Each little book is tastefully bound in imitation alligator skin, stamped with the name of the play in gold.

CYRENE INCENSES SPANIARDS.

Cyrene, the Cuban dancer, according to newspaper accounts, was recently the unwitting cause of a riot at Tampa, Fla., where she appeared at the Spanish Casino, a place controlled and patronized chiefly by Spaniards. Before the performance, the dancer's lithographs showing the American and Cuban colors were torn down, but she anticipated no trouble, and the show began. When, however, Cyrene appeared wearing the lone star and cried out the Cuban motto, a riot of hot-blooded Spaniards was precipitated, harm being obviated only by prompt action of the police. The next night an attempt to injure Cyrene was made by cutting a slack wire upon which she performed. Under advice of the authorities the fair Cuban left Tampa.

Plays with printing. All the successes in the market. To lease at reasonable rates. Berg's Dramatic Bureau, 1423 Broadway, New York.

GOSSIP OF THE TOWN.



Margaret Gordon is one of the most talented and successful of the younger actresses. She made her debut at the Standard Theatre in this city during the run of Too Much Johnson, and was shortly afterward called upon to play the leading part, Mrs. Billings, because of the illness of Miss Hastings. She made a hit in this role. Afterward she played Leonora Faddish in the same play, and then was engaged for William Gillette's production of Secret Service. She is now with Charles Frohman's Gav Parlians company, playing the French maid Victorine, a part originated by Josephine Hall. This is Miss Gordon's second season. She is twenty years old. Nature has been kind to her in giving her talent and an attractive personality, and her friends, of whom she has a great many, predict a brilliant future for her.

Maggie Weston has joined McKee Rankin. Edward Holland has been engaged to appear with Robert Hilliard in the vaudeville house.

Mr. and Mrs. Robert Haines have resigned from Darkest Russia.

Ben T. Ringgold, George Howard, and Beatrice Morgan are in the city, having left Maggie Cline's company.

Russell Bassett has joined Richard Harlow to appear on the vaudeville stage.

Cora Edsall has been engaged for the adventures in The Great Diamond Robbery.

Emma de Castro has joined Edward Harrigan's Old Lavender company.

Marie B. Gage, of the Brownies company, is a writer of clever sketches.

James H. Love proposes to reproduce at the Madison Square Garden in May the 49 Mining Camp which was a feature of the San Francisco Mid-Winter Fair.

Charles Frohman has secured for America Henry V. Esmond's new three-act comedy, A Summer Day.

Geraldine Umar has been engaged by Fred C. Whitney for a new operatic production.

Willard Holcomb, musical and dramatic editor of the Washington Post, has published a pretty book of verses entitled "The Merry-Go-Round."

Ella Russell, the American prima donna, has been engaged for the Handel festival to be held in London in June.

Lynn Pratt was the guest of honor at the luncheon given recently at the Murray Hill Hotel by Mrs. George H. Lincoln.

The Kennedy company played in Lancaster, Pa., last week to an audience of sixteen hundred and eighty-three people.

F. H. Marks, comedian of the Marks Brothers' company, was recently initiated into the Knights of Pythias in London, Canada.

Wright Huntington is winning praise for his work as leading man of the Giffen Stock company at Denver.

The St. Louis Republic urges Lewis Morrison to make a bid for first place among American tragic actors.

Paul Dresser and Bert Thayer have replaced M. A. Kennedy and Cyril Scott in Lost, Strayed or Stolen.

A bogus representative of the Fifth Avenue Theatre has victimized business women in this city by offering a month's advertisement in the paper and two balcony seats each week for four dollars.

Marie Mather will leave Jim the Penman for band or vaudeville engagements.

The Friendly Sons of St. Patrick saw Shamus O'Brien last Tuesday evening.

American beauty roses made of wood pulp were the souvenirs for the 150th performance of An American Beauty Feb. 1.

The famous Bohemian String Quartette will arrive in New York next month, beginning an American concert tour with two concerts at the Mendelssohn Club, assisted by Rafael Joseffy.

Joseph Kahn, a Harlem butcher, is the person last reported to be negotiating for the Columbus Theatre.

Judgment for \$430.04 in favor of P. R. Starr was entered last Wednesday in this city against Henry E. Dixey.

Another negro, James Mitchell, fell from a horse in Straight from the Heart at the Academy last Wednesday evening, breaking a leg.

Camille Seygard sang Carmen with the Damrosch Opera company at Boston, last Wednesday evening, in place of Emma Calvé, who was indisposed.

Ada Rothner was taken ill last week at Dayton, O., with inflammatory rheumatism and was confined to her room at the hotel, being unable to appear in A Bunch of Keys.

The Bijou Theatre, Louisville, closed Jan. 30, the assignee of the company who started the enterprise stating that the closing was only temporary.

William Devere of A Black Sheep called recently upon the Governor at Springfield, Ill., and rejoiced the great man's heart by his recitations.

The advent of a daughter makes Feb. 2 a red letter day in the lives of Mr. and Mrs. Richard Stahl. The little lady is a New Yorker and her name is Lorraine Sherwood Stahl.

The household of Mr. and Mrs. Frank I. Frayne in Jersey City has a new ruler. A baby girl arrived on Jan. 31.

The advanced students of the American Academy of the Dramatic Arts will present this (Tuesday) afternoon The Rubicon of Love, a new farcical comedy in three acts, at the Lyceum Theatre, under the stage direction of May Robson.

IN OTHER CITIES.

BROOKLYN.

Among the week's offerings there have been but two novelties. One was a fine specimen of melodrama in *The Two Little Vagrants* at the Montauk. While wave after wave of tumultuous applause from the galleries and from the rear portion of the main floor greeted this play, the major part of the occupants of the orchestra have sat comparatively still. The vocal and musical accompaniment, particularly when a simple word or so in the beginning would have set everything right. The semi-buff theatergoer of to-day demands consistency and probability, and it is a question whether even *The Two Orphans*, if seen now for the first time under the conditions of its original production at the Union Square, could attain such success as it did in 1878-79. The business of *The Two Little Vagrants* has been so satisfying to all concerned that Charles Frohman decided on Thursday morning to sidetrack the approaching visit of *The Gay Parisians* scheduled for Monday next, and continue *The Two Vagrants* until Saturday week. Lost, Strayed or Stolen will follow on Feb. 15.

In *Gay New York*, which began a fortnight's stay at the Columbia on Monday, has apparently pleased all who have seen it. All the best features identified with it in its consecutive performances at the Casino last summer are retained, with a number of new ones added. David Wolford's imitation of Henry Irving, followed later by his inimitable caricature of the sayings and doings of "our people," in which portraits of the Hebrew character he is unrivaled, has possibly received a larger mass of applause than any of the other specialties introduced. The next change of bill here will bring forward *The Lady Slavey* on Monday week.

One of the largest weeks ever known in the history of the Amphion has been scored with the introduction of *The Sporting Duchess* to the Eastern District. All of the great cast recently seen at the Columbia, numbering J. H. Stoddard, Rose Coghlan, R. A. Roberts, Cora Tanner, Louis Massen, Elita Proctor Oda, and Harry Lacy have been in evidence. A small part, but most enthusiastically received, is that of Dick Hammett, who, by Harry Gibbs, Julius B. Booth has struggled bravely with a cold that has almost incapacitated him, and frequently left him well nigh voiceless. A matter much commented upon has been the smoke inhalant act, done repeatedly and with evident gusto by Miss Oda. If persisted in, it is to be feared that this most capable actress will soon become another one of the victims wrecked by the kindly cigarette. Keller will come here from the Park on Monday, and spend a second week in Brooklyn.

A most interesting entertainment has been rendered by Mr. Keller and his accomplished wife at the Park. Though in the main the same as that of last year, it is of such surpassing excellence in its way as to wear most admirably, and not pall with repetition. Drama will again hold sway here beginning on Monday, with *McKee's* new play, *True to Life*, in which he will be assisted by the highly praised young actress, Nance O'Neill.

Too Much Johnson has had a remarkably good run of business at the Grand Opera House. The cast, while completely different from its previous productions at the high-priced houses here, has been an amply satisfactory one, and given the best of good work. Manager Frank Kibb's next offering will be *The Woman in Black*.

Large but easily pleased audiences have crowded the Bijou during the week and applauded the Brothers Byrne in their New 6 Bells. The staging has been good and the performance in its entirety creditable for this class of entertainment. Manager Harry C. Kennedy undines on the Mississippi for Feb. 8.

The Hanlon Brothers' Superba has duplicated at the Gaiety its recent favor and patronage when seen at the Grand. Swedish comedy in the sketch of a Venetian Venetian will take an inning here throughout next week.

The bright particular feature at Hyde and Behman's has been the local debut of Marion Manola and Jack Mason in the realm of vaudeville. When last seen in this city, they were at the Park in *Friend Fritz*. Miss Manola sings almost as well as ever, and in this second season, the selection of their sketches, a Master of Music, is by no means a perfect fit for their present environment, and could be improved upon if they desire to score as heavily as possible in their newly chosen field. George E. Austin, who opened the bill, prolonged his alleged comedy with the stage hands to a degree that would win him the distinction of "a chaser," if seen in a continuous performance. After him came Charles Nelson, but in Dave Conroy and Phil McFarland in sidewalk conversation; Signor and Madame Borelli in pianoforte solos and burlesque operatic vocalization; Walter Talbot with popular songs; Evans and Vidocq, the eccentric talking comedians; three of the Lamont Family in parlor gymnastics; and Bonnie Thornton, whose rasping and ice-cracking quality of voice grows in intensity, sang in her peculiarly suggestive manner several risqué ballads, the concluding verse of one being more than ripe even for Bonnie Williams and Walker, who had been announced, are held over to head the olio of the coming week.

The management of the Criterion claim to be perfectly satisfied with the pecuniary results of their three weeks' rivalry with the old established local variety resorts. J. K. Emmett in his sketch of Fritz in *Claret* has been the most prominent feature. Filling up the intermissions have been W. A. Peters and May Walters, sketch artists; Samuel Burt in a ladder act; Geneva Ardell, balladist; Frank Davis and Lillian Gerome in a clever sketch; the Three Kossas, gymnasts; John B. and Estelle Wills in a specialty; and that old-time number of by-gone days, Cool Burgess. The two concluding numbers of the bill could make no claim to refinement, and can plead not guilty to any attempt to purify and reform the variety stage.

The Ring and the American has offered enough blood and thunder to satisfy the demand of the most rabid lover of melodrama. The Cotton King arrives on Monday.

Weber and Field's Vaudeville Club, commented upon at length when at Hyde and Behman's recently, have had a big week at the Empire, where the Fay Foster Troupe will be introduced next week.

The Sissy Dinner, whose popularity was elaborately staged at the New York Olympia, has been eclipsed in "glory" at the Star, where Sam Devere and his variety organization have played to a series of packed houses throughout the week. The best "bit" in the whole programme has been that admirable instrumentalist, Lillie Western, who excelled all her past efforts with a xylophone solo that caught the house, and earned a redoubled amount of applause that had gathered and was intent upon witnessing a melaculous exhibition Sam Devere, who is proverbial for his broadness, sprung some new gags that surprised even those familiar with his accepted line of work. Sam T. Jack's Orange Blossoms will be on show here from Feb. 8 to 13.

The Police Inspector will give place to *Among the Pines* at the Lyceum, and *The Ladies' Club* is to be followed by *The Merry World* up to the Union.

William T. Grover, business manager of the Montauk Theatre, is perfecting his plans for a second season of floating vaudeville, so successful last summer upon the steamboat *Grand Republic*. Mr. Grover, who stands very close to several well-known capitalists, will expend about \$15,000 before the boat casts loose with her first audience early in June.

Warfare are rife as to the outlook for the vaudeville warfare being carried along into the season of 1897-98. A report, given for what it is worth, but which has been heard from several different sources within the past ten days, dwells upon the feasibility of putting the Park Theatre back upon its lines of eighteen to twenty years ago. A prominent popular-price manager is mentioned as promoting the scheme in partnership with the present lessee.

The fever with which the Brooklyn Musical Hall has been received has caused considerable looking about for sites from which rivalry may be mounted. Charles L. Behlert, for the past ten years identified with the business directory of the New York office of the Patent Brewing Company, has had several locations submitted to him, and is quite enthusiastic about embarking in a speculation of that nature.

ATLANTA.

Sammy appeared at the Y. M. C. A. Auditorium Jan. 27 to a small audience, but was received in a very enthusiastic manner. He was ably assisted by Florida Petersen, pianist, and Florence Adler, soprano.

Francis Jones, heading a very good co., was at the Lyceum 28-30. In *Old Madrid* and *Follies of a Night* were given at popular prices and were well received by

fair audiences. For *Fair Virginia* is booked for an early date.

Camilla Urso, Carlotta Desvignes, Edwin H. Douglas, and George H. Wesley appeared in the Metropolitan concert 28 to a small audience. Eugene Blair in *East Lynne* and Jane Eyre 29, 30. Peter F. Dailey and a co. including Flora Irwin and many bright funmakers will give *A Good Thing* 3. Under the auspices of the Atlanta Lecture Association, Muriel Halstead will deliver his lecture, "The Gem of the Antilles" 3. Yvette Guilbert comes 4, and Hoyt's *A Texas Steer* 5, 6, and matinee.

The Mand Altheim co., filling a week's engagement at popular prices, gave Rip Van Winkle as the closing bill 30. J. V. DUNLAP.

PROVIDENCE.

Despite the severe storm of Jan. 25 one of the largest audiences of the season greeted John Drew at the Providence Opera House. The engagement was for three nights and one matinee and the house was sold out for every performance. Mr. Drew, Miss Adams and an excellent co. appeared to great advantage in *Rosemary*.

A Florida Enchantment was presented at the Providence 1-3 by Mary Haines and a fair co. to fair houses. Prices for best seats during this engagement were reduced from \$1.50 to \$1.

A Parlor Match, with two old favorites, Evans and Hoey, and charming Anna Held, opened 4 for the balance of the week to a large house. The advance sale indicates big business. *Gay Parisians* 8-13.

In *O'ld Kentucky* is the current week's attraction at Keith's, and opened 1 to a large audience. The play seems to have lost none of its drawing powers, and being nicely presented and well staged, pleased all. Frank Dayton, Laura Burt, Bart G. Clark, and Mary White Hall played the leading parts. A special feature was introduced in the form of a buck and wing dancing contest for a gold medal on 5. Business large all the week. Matthews and Bulger in *At Gay Coney Island* 8-13.

At Lothrop's Opera House 1-4, W. J. Thompson's *For a Life* received its first production in this city, and judging from the enthusiasm displayed, it pleased. T. F. Thomas, Frank Ambrose, G. W. Watson, Thomas McCabe, Florence Mack, and Kate Weston were in the co. Maggie Radcliffe will make her first appearance at this house 8-13 in the title role of *The Cuban Spy*. F. H. Chasewright, of New York, gave a piano recital in the Savoy after 10.

The Arion Club, Dr. Jules Jordan conductor, gave the second concert of the season at Infantry Hall 3 before an audience that completely filled the hall, which, by the way, is the largest in the city. Eljaj was performed by the chorus with Jerome Patrick Walker, Marian Van Dusen, H. Evan Williams, and Frangon Davies as soloists. Instrumental music was furnished by an orchestra composed mostly of members of the Boston Symphony Orchestra.

The midwinter concert of the Brown University Musical Association was given at Sayles Memorial Hall 3. The entertainment was furnished by the Brown Glee, Barjo, Mandolin and Guitar Clubs, the Brown Symphony Orchestra, and Warren Earl Greene, character impersonator. The "boys" always give a great concert.

Mr. and Mrs. John Drew were guests of John Shepard, Jr., during their engagement here.

Louis N. Parker, one of the authors of *Rosemary*, was in town 28, 29, and with Mrs. Drew occupied a box at the Providence 28.

The Brown University students are making preparations for their opera to be produced early in the Spring. In former years they have appeared at the Providence, but they now hope to have Keith's. They are also talking of giving performances for one week instead of three nights, and will have a Yale night, a Harvard night, and other "nights."

Director Charles Emmerich, of Keith's Opera House orchestra, is a very busy man. In addition to his regular duties at the theatre, and looking after his pupils, he is at work on a couple of burlettas for the Bentz Sautley co. He is also forming a military band to play at Washington Park, Philadelphia, the coming summer under his leadership. He says his band will be A. 1, and among those already engaged are men who have played with Reeves, Emma, Glimora, Cappa, and the Boston Symphony Orchestra. Mr. Emmerich and his orchestra are receiving many compliments for the excellent musical programmes rendered at Keith's.

Frederick McKay, of the Two Little Vagrants co., and Fred Peel, of Matthews and Bulger's *At Gay Coney Island* co., were in town the past week.

HOWARD C. RIPLEY.

KANSAS CITY.

The Nordica concert at the Gillis Opera House 3 was a brilliant success, the house being packed with a fashionable and enthusiastic audience. Nordica was in fine voice and was ably assisted by Scacchi, Barrow Berthold, J. C. Dempsey, and Indore Luckstone. Monte Cristo was presented the balance of the week by a cheap co. to moderate houses.

James A. Hays produced *Shoe Acres* here for the first time at the Coates Opera House 1-4. The presentation made a distinct hit. Mr. Hays in the title part was perfection, and the same may be said of each member of the co. Among those deserving mention are Robert Fischer and James T. Galloway.

Frank Daniels and his excellent co. presented his latest comic opera success, *The Wizard of the Nile*, to good audiences at the Auditorium 1-5. His work was most pleasing, and he appears to have taken into the proper place and handed right side up. His co. is strong, including Louise Royce, contralto; Edna Thornton, soprano; Lewis Casavant, bass; and a good looking and lusty chorus. The opera is pretty and beautifully staged and costumed. Sousa's Band 9.

James J. Corbett presented *A Naval Cadet* to overflowing audiences at the Grand Opera House 3-4, and closed his season preparatory to going to Europe for his next pugilistic engagement. His co. was fair, including the Gotham Comedy Quartette. An interesting member of the co. was Millie James.

The Evangelist co., which played at the Ninth Street Opera House 28-30, and reached here from Joplin, Mo., on fares advanced by Manager Clark, played a light week's business. The members of the co. agreed to stick together, however, although salaries were weeks behind. The experiences of some of the members are pathetic.

Katie Emmett played a fair week's business at the Ninth Street Opera House in *Walls of New York* 31-2. The gallery gods enjoyed the week's pleasure and evinced their approbation in uproarious applause. Miss Emmett was unanimously elected an honorary member of the News Boys' League. Corina 7-13.

A thoroughly enjoyable concert was given at the Y. M. C. A. Auditorium 28, at which the Standard Concert co., recently organized by Rudolf King, appeared. Silas R. Mills, a splendid bass; Rudolf King, thorough master of the piano; Francois Boucher, a delightful violinist; Rube O. Meeks, reader; and Edgar Ebbels, impersonator; all appeared in excellent selections.

FRANK B. WILCOX.

LOUISVILLE.

Digby Bell in *A Midnight Bell* drew good houses at Macaulay's Feb. 1-3, and My Friend from India is announced for the closing three nights of the week. Maggie Cline had a small house at the Auditorium 27, due to the extremely bad weather. On Broadway proved a suitable means of introducing the star to advantage. Yvette Guilbert drew a large audience 28 and made a favorable impression upon people who were prepared to be disappointed in the much advertised lady. The Lilliputians come to the Auditorium 28-30.

The Shadows of a Great City had a prosperous week at the Grand Opera House 1-4. Next attraction, *Power of the Press*.

At the Avenue Theatre *The Girl I Left Behind Me* demonstrated its continued popularity. The engagement closed 5. Isham's Octoroons will open 7.

The Cummings co. appeared in *East Lynne* and *A Legal Affair* at the Temple 1-6. The latter play is a curtain raiser written by Edmund Day of the co.

Horace McCrackin, treasurer of the Back, has joined the local lodge of Elks.

Robert Cummings, a brother of Ralph, has taken management of the Cummings co.

Daniel Quip, of the Auditorium, has arranged for a special Pullman to attend the inauguration of President-elect McKinley. He will be accompanied by a number of his friends, and will make the trip in style.

Phil Hacker, the young Louisville composer, is out with a new piece with an attractive arrangement for the mandolin.

The death of Charles Maubury, of Shannon of the Sixth, which occurred here, was a shock to his many friends. He was buried 30, Elks, professionals, and friends attending, the Actors' Fund contributing to the expense. Joseph Callahan will play Mr. Maubury's part of General Lumber in the Powers co.

CHARLES D. CLARKE.

DETROIT.

E. H. Sothern opened at the Detroit 1 in Robert N. Stephens' new play, *An Enemy to the King*. A large audience was present, which thoroughly appreciated the beauty of the play and the strong acting. The construction, plot, and dialogue of the play entitle it to rank with the very best legitimate stage productions of the day. It was an immense stride from *On the Bowery* to *An Enemy to the King*, which Mr. Stephens took and now that he has reached such a point we have reason to expect very great things of him in future. Mr. Sothern as the hero of the play, Tournoire, is a manly figure, and his well-known ability as a first grade actor is sustained in the character. Mary Hampton fills the principal female role as Julia de Varion in a delightful manner. When Miss Hampton was last seen here it was in the role of Rotalind in *Sowing the Wind*. The manner in which she took that character won all hearts, and possibly the announcement that she is Mr. Sothern's leading lady this season in *An Enemy to the King* had something to do in crowding the house. Mention of the play would not be complete without speaking of the stage setting and scenery which are superb. The costumes also in keeping with the locale of the play, and very beautiful. Among the well-known actors in the co. are Owen Fawcett, Rowland Buckstone, Daniel Jernett, Sam Sothern, C. P. Flockton, and Rebecca Warren. The engagement of *An Enemy to the King* was for three evenings 1-3. *Le Mandarin* will be put on at the Detroit 4, and fill the rest of the week.

Nordica comes to Detroit next week, and will be heard in one concert at the Detroit Opera House 10. She is supported by a strong concert co., and her coming is anticipated with delight by all our real music lovers.

The Irish drama, *Myles Aaron*, is running at the Lyceum 31-6. Andrew Mack plays the title-role in a very creditable manner. His acting is pleasing and his singing also, in fact the numerous songs introduced might be regarded as the principal feature of the entertainment. *Darkest Russia* will follow at the Lyceum on 7.

Lincoln J. Carter's play, *The Defaulter*, is this week's offering at Whitney's, where it opened Sunday afternoon 31 for a week. It has been seen here before, but not since Mr. Carter added another act, which we think was scarcely necessary. This week at Whitney's pictures are shown by means of the Edison Vitascopes between the acts.

The programme at Wonderland's Theatre this week includes some pretty good vaudeville attractions. Among the names on the bill are Elvira Francelli, Tom Lewis, Crimmins and Gore, the La Porte Sisters, and Charles A. Leder.

The Capitol Square is closed this week. KIMBALL.

PITTSBURGH.

Julia Marlowe and Robert Taber delighted a large audience at the Alvin Theatre. *Romeo and Juliet* was given on the opening night. For *Bonnie Prince Charlie* in *under the Old Hoose* following.

At the New Grand Opera House E. S. Willard opened 1 in *The Rogue's Comedy*, seen for the first time in this city. The Middleman and *The Professor's Love Story* were also given during the week. Large audiences were present at every performance. Mark Twain's *Pudd'nhead Wilson* follows.

Trilby was the attraction at the Bijou 1 to a crowded house. *Starry Starry Night* follows in *On the Bowery*.

At the East-End Theatre Pate Baker opened 1 in *Chris and Lena*. *The Emigrant*, and *Hammer* were underlined. For the first half of the week George P. Stetson's *Uncle Tom's Cabin* was the attraction to good business.

The Academy of Music was crowded 1 to see the Watson Sisters' *Burlesque* co. in a fine bill. Next week, *Hyde's Comedians*.

The stock co. at the Avenue Theatre produced *My Blossom* 1 to the capacity of the house. Arthur Dunn and Jennie Dunn were in the vaudeville, and met with a great reception. Next week Ince will be given by the stock co., and Montgomery Irving, Conroy and McDonald, Virginia K. Hagan, All and Bell, George Leslie, and Harry Mohr's performing dogs will be seen in the vaudeville.

At the Hopkin-Douglas Theatre a large audience witnessed the vaudeville bill offered 1. The attractions next week will consist of Werner and Reider, Grovini and Murray, McAvoy and May, Octavo, Quaker City Quartette, Pearl Andrews, Boyce and Black, and the American Biograph.

Julia Marlowe was booked to give the one-act play, *Charleston*, for the benefit of the Bowman Institute of this city.

Pin Reynolds made his first appearance with the Avenue Stock co. during the week, appearing as Owen Hathaway in *My Blossom*.

Lena da Costa, of *The Gelsins* co., who was taken ill during the engagement of the co. here, is improving rapidly. The lady was removed to the West Penn Hospital, where she received every attention.

David Henderson is making a strenuous effort to recover possession of the Douglas Theatre. A hearing was had in the case last week before the U. S. Commissioner.

EDWARD J. DONNELLY.

INDIANAPOLIS.

The city had a busy week in theatrical affairs and business has been good.

Stuart Robson in *The Jucklins*, probably the poorest play he has ever had, drew good audiences to the Grand Opera House, opening 28; the supporting co. is only fair. Robson narrowly escaped losing his eye while bending over his game-cocks. One of them gave him an upper-cut in the eye and he is now wearing court plaster.

At English's Opera House Nancy Hanks attracted good crowds with *Anna Boyd* up. The co. is capable and the play goes with a dash; George Welsh's *Aunt Hetty* is great, and Carrie Radcliffe, formerly with Robson's co., pleased her many local admirers.

Sousa, the march king, attracted a large audience to Tomlinson Hall 30 and his visit is a treat. His soprano, Mrs. Northrop, is a native Hoosier and formerly sang in Christ Church here. Herr Hell, whose name sounds profane, rendered solos on the flugelhorn and Martin Johnston was the violinist. The engagement from both a pecuniary and artistic standpoint was a success.

The Smyth and Rice Comedy co. offered *My Friend from India* at the Grand Opera House 1. The play is a satire on the American fond of lionizing foreigners. Edward Ables and Marion Gironx sang the "Raccoon and the Bee" in the third act, and were compelled to respond to several encores. The co. is evenly matched and well adapted.

Saved from the Sea at the Park 1 describes itself; it is of the same old sort. The sea escaped the zero weather of last week though it is still far from here. Irwin Brothers' *Burlesque* are taxing the capacity of the Empire, and the rural members of the legislature are getting a touch of high life. Standing room is all the late comers can get, but they accept that with thankfulness. Every feature is good, and should be mentioned but for a lack of space. Curtis Williams, Shern and Mack compose the best quartette heard here this season. The performance closes with a burlesque, during which selections from popular operas are rendered acceptably. The engagement is for the whole week.

W. W. LOWRY.

TOLEDO.

Andrew Mack in *Myles Aaron* had fair audiences at the Valentine Jan. 28, 29 which seemed pleased with the performance.

The *Lady Slavey* with Dan Daly and Charles Danby appeared 1, 2 and 3 and had fine and very appreciative audiences. Some disappointment was expressed because Marie Dressler was not in the cast, but Miss Cahill, who takes her place, is very acceptable. The chorus is large and well trained and the piece finely staged.

Stuart Robson produced his new play *The Jucklins* 3 before a large crowd. The audience, although friendly, did not manifest much enthusiasm. The star is supported by a good co. The Great Train Robbery held forth at the People's 28-30. Large audiences thoroughly enjoyed the piece if applause is any criterion.

Tim Murphy in *Old Innocence* and Sir Henry Hypnotized was the bill 31-3. The houses were fair and very enthusiastic on the opening night. Mr. Murphy's impersonations of celebrated actors and McKinley and Bryan were marvellously correct. Doro, by Sherrard and a good co. support him.

Arthur Henry, the late Professor Herrmann's press agent, who has been at his home in this city since the magician's death, has assumed a similar position with Mrs. Herrmann.

The Auditorium will open as a stock theatre 10 and give weekly productions of standard plays at popular prices. F. C. Huebner, last year manager of *Parson's White Squadron*, and C. W. Lane are launching the venture. The new co. will be known as the Audi-

torium Stock co. A scenic artist has been engaged and every piece will be carefully staged and presented by a competent co. Mr. Huebner is making arrangements with Mr. French, of New York, for the plays which he controls.

Kathryn Osterman, of Robson's Co., is one of the many Toledo girls who have recently adopted the stage as a means of livelihood. Miss Osterman has good looks, a good voice and plenty of talent, and is a favorite with Mr. Robson and wife.

C. M. EDSON.

ST. PAUL.

At the Metropolitan Opera House Frederick Warde and his excellent supporting co. presented *King Lear*. Merchant of Venice and Richard III, Jan. 28-30 to good houses. The plays were finely staged and handsomely costumed. The storm scene in *King Lear* was very realistic and greatly applauded. Mr. Warde's *King Lear* was a most admirable portrayal. Beverly Turner as Earl of Kent, Charles W. Sutton as Edgar, Harry C. Barton as Duke of Albany and Ernest Warde as the Fool finely sustained their roles. Florence Wilburham as Cordelia, Marcia Treadwell as Regan and Constance Williams as Goneril were also good. Mr. Warde's Shylock and Richard III were excellent. The performances gave general satisfaction. Clay Clement, by special request, presented *The New Dominion* on return engagement 31 to a large and appreciative audience. Mr. Clement met with a cordial welcome. Dang Symphonie Orchestra 3; Hoyt's *A Black Sheep* co. 4-6; Thomas W. Keene in repertoire 8-13; Rice's *Evangeline* co. 14-20.

At Little's New Grand Opera House Emily Bancker and her capable co. presented *A Divorce Case*, preceded by Comedy and Tragedy 31-4 to full houses, and audiences greatly pleased. Miss Bancker was very pleasing and clever. Raymond Capp and Harry Beresford are also satisfactory. The co. gave a good performance that pleased the patrons. Shaft No. 2 co. 7-13.

The St. Paul Lodge of Elks, No. 59, held a social session at their hall on 29 to entertain the grand officers of the order now in session at Minneapolis. Upwards of four hundred members were present. The professionals present included Frederick Warde, Beverly W. Turner, Ernest Warde, Harry Barton and others of Mr. Warde's co., and Gus Franklin and other members of *The Fatal Card* co. Frederick Warde entertained with Shakespearean selections and made a brilliant speech, and Beverly W. Turner and Ernest Warde recited poems. The Minneapolis lodge was well represented. The session was a most enjoyable one.

Manager Ira J. La Motte, of *The New Dominion* co. (Clay Clement), reports excellent business. James Whitcomb Riley, Lillian Bell, and John Fox, Jr., gave a very enjoyable entertainment of readings from their own writings at the People's Church 30 to a large audience.

Manager Thomas W. Riley, of Emily Bancker co., reports good business.

Jacob Litt's new romantic drama by Milton Nobles, entitled *Under Martial Law*, will be produced about March 14 with a strong cast, including Mr. and Mrs. Nobles.

Manager L. N. Scott, of the Metropolitan Opera House, has returned from a visit to New York, where he has succeeded in booking a number of the best attractions for his theatre's balance of season.

GEORGE H. COLGATE.

MINNEAPOLIS.

At the Metropolitan Opera House, *The New Dominion* was given Jan. 28-30 to excellent business, opening to a large and fashionable audience. Both play and cast met with a cordial reception. Mr. Clement made an emphatic hit in his artistic personation of Baron Hohenstaufen. Rollanda Bainbridge gave a charming rendition of *Flora May Randolph*, and divided the honors with the star, Karra Kenway made an admirable Josephine D'Arny. Charles G. Craig opened to advantage as Marshall Boner. Jeffrey D. Williams was a dignified Edgar Randolph; and George Berry was more than ordinarily good as Uncle Polly. Handsome stage settings.

Hoyt's *A Black Sheep* drew a large number of people to the Metropolitan Opera House 31, and scored a hit, as usual. Otis Marlan as Hot Stuff was distinctly in evidence, and kept the audience in continual laughter. Jeannette St. Henry caught the house in her burlesque specialties. The others were equal to the requirements of their respective roles. Rice's *Evangeline* 7-13.

At the Bijou Opera House *The Fatal Card* was presented by a well-balanced co. 31 to a large house. The play is one of the best of its kind ever seen here, and evoked enthusiastic expressions of approval. Charles Sedgwick was very effective in the leading role of George Forrester. Frederick Julian was an exceptionally strong Jim Dixon. Belle Gilbert won immediate favor as Mercedes, and Walter Howe was pleasing as Gerald Austin. The stage settings were unusually fine. Emily Bancker in *A Divorce Case* 7-13.

Grand Exalted Ruler Detweiler, Grand Secretary Reynolds, Grand Treasurer Orrin and Grand Trustees Gisher, Craycroft and Cronk, of the Elks lodge, were in this city 28, and were the guests of the local lodges until 31. They expressed themselves as entirely satisfied with the arrangements thus far made for the meeting of the Grand Lodge in July. A large and successful gathering is assured.

A grand ball will be given by the local Elks at the West Hotel 11 for the purpose of raising funds for the entertainment of the Grand Lodge. Delegations are expected from St. Paul, Stillwater and surrounding towns.

During his recent engagement here Frederick Warde was presented with a handsome pair of Indian clubs by the students of the South Side High School, in return for an address delivered before them last season.

F. C. CAMPBELL.

OMAHA.

Hoyt's *A Black Sheep* had a profitable engagement at the Crediton Jan. 28, 29. Jolly Otis Marlan as Hot Stuff is on the stage most of the time and keeps things moving and the audience in good humor. William De Vere as the editor was scarcely less a favorite. Finance was given by local talent 20. It proved a great social as well as a pecuniary success, and the performance compared favorably with that of many professional opera co's. A repetition of the play is promised in the near future.

The Omaha Musical Society, under the leadership of a concert 1, in which Nordica, Scacchi, and a few less prominent soloists delighted the large audience present. Frank Daniels in *The Wizard of the Nile* 14-17; Henshaw and Ten Brock 21-24; Francis Wilson Opera co. 25-27.

Marie Wellisley's Players drew fairly well at the Boyd Jan. 28-1. Repertoire included *The Danites*, *Uncle Tom's Cabin*, *East Lynne*, *Lost in London*, *The Black Flag*, *The Inside Track*, *Rip Van Winkle*, and *Lady Audley*. Sousa 7; Paige's Players 9-13.

The Crediton Theatre was sold under foreclosure last week, and as a result there are two separate interests claiming a clear title to the property. The property was bid in by Messrs. Reed and Kirkendall for the sum of \$117,000, and there being no further bids at that time, the commissioners accepted their contract check for \$20,000 to bind the sale. Later on the reorganization committee of the present owners raised the bid to \$117,500, and the matter now goes to the courts to decide which is the valid sale. In any event there will be no complication as to the management of the theatre.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): Holmes, Wolford, co. in repertoire Jan. 29 to 31. Popular prices to fair houses; performances pleased. Clary Fitzgerald with her inimitable waltz appeared in the Foundling 1 to a packed house, all available space being occupied. The performance was preceded by the one-act comedy, Chums. Miss Fitzgerald danced with great vivacity and came up to expectations. The large audience was somewhat disappointed with the rest of the performance. Adolph Jackson in the leading male roles acquitted himself satisfactorily. The supporting co. was fair. Robinson Opera co. opened for four nights 2 in the Mascot at reduced prices. The opera was presented fairly well; attendance small. Peter F. Dailey in A Good Thing 6.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Dr. Charles Whelan, manager): The Mikado, as presented by local talent Jan. 25, 26, was a magnificent success both artistically and financially. Oliver Dead 3 on assisted by Kate Byron appeared 27 to a small but well-pleased audience. Hoyt's A Texas Steer 4; Peter F. Dailey in A Good Thing 6; Eddie Foy in All the Earth 8; A Black Trilby 10; Clary Fitzgerald and The Foundling 12.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): House dark 1-4.

BUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): A Trip to the Circus Jan. 27 was only fair. A Wild Goose Chase 28, by Hasty Brothers co., was one of the best performances of the season.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): A Trip to the Circus was presented to fair business Jan. 29, 30. Maude Atkinson in her repertoire of plays to good business 1-6. Robinson Opera co. Jan. 6-11; For Fair Virginia 13, 15.—MONTGOMERY THEATRE (S. E. Hinchey, manager): A good co. supporting Clary Fitzgerald presented The Foundling to S. R. O. 2. Camilla Uno 9; Hoyt's Texas Steer 10.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Oliver Byron Jan. 21 to a slim house owing to the weather. Buckler's Stock co. for a week's engagement 1-4 at popular prices. Their repertoire includes The Way of the World, Monte Cristo, Still Waters Run Deep, East Lynne, Two Orphans, and Ten Nights in a Bar Room.

MT. VERNON.—OPERA HOUSE (John Gordon, manager): The Two Johns Jan. 29, 30; White Crook 2; good business. Gillette's Private Secretary 6.

DECATUR.—ECHOES OPERA HOUSE: Our Flat Jan. 26 and Two Johns 29 to small house. White Crook 1; fair house; good performance.

ARKANSAS.

JONESBORO.—MALONE'S THEATRE (W. J. Malone, manager): Fast Mail 8; Town Topics 10.

NOT SPRING.—OPERA HOUSE (J. W. Van Vleet, manager): Thomas Q. Seabrooke in The Speculator Jan. 25; good house; superb co. La Lole Fuller to a poor house 27. Sol Smith Russell in A Bachelor's Romance 28; crowded house; receipts, \$119; well-pleased audience. Fast Mail 1, Our Flat 3, Pay Train 8; Alabama 10, White Crook 12, Murray and Mack 16; Old Homestead 19; Pair of Jacks 20.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Maria, manager): Punch Robertson Jan. 25 to 27 was greeted nightly by a large and highly pleased audience. Murray and Mack 1; Alabama 6; Sharpley Lyceum co. 8 and week.

FAVETTEVILLE.—OPERA HOUSE (J. L. Hudgins, manager): Sharpley's Lyceum Theatre co., with Aida Lawrence as leading lady, Jan. 25-30 to full capacity of house; performances excellent. House dark week of 8-13.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, managers): Sol Smith Russell Jan. 27 in A Bachelor's Romance at advanced prices to S. R. O. Lole Fuller and Elmer the magician 28; excellent performance; fair house. Riley Comedy co. in Our Flat 1; good performance; big house. The Fast Mail 2; Alabama 8.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Ryley's Comedians in Our Flat Jan. 25; poor performance; fair business. L. J. Carter's Fast Mail 4.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Modjeska 15.

WOODLAND.—OPERA HOUSE (A. M. Elton, manager): Thompson stock co. 1-2; Ida Fuller co. 5, 6; Jewish Temple Model 11; M. E. Leavitt and Fly co. 18; Ellen Woods's Merry Players 22; The Little Cinderella co. in Cinderella March 9; Fannie Rice co. in At the French Ball 13.

LOS ANGELES.—THEATRE (H. C. Wynt, manager): Thompson and Warrington's Old Homestead co. closed a week's engagement Jan. 20, giving an excellent performance to good houses. The curtain will remain down until 8, when Modjeska comes for the week.—BROADWAY THEATRE (A. V. Bernum, manager): U. T. C. with extra scenic effects, drew well week ending 21. Mr. Barnes of New York 1.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Joseph Murphy, supported by a well-balanced co., drew good houses Jan. 25, 26. The Garden City Cyclers gave a splendid minstrel entertainment 29 to a packed and cultured audience. H. J. Drake and D. L. Conkling deserve great credit for their able management, and the performers received a great ovation, which they deserved. Show's big co. opens for a week 17.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Joe Murphy Jan. 25 to 27 to large and appreciative audiences; performance good. Devil's Aerie 1, 2; Prodigal Father 9, 9; Modjeska 15; Chimmie Fadden 22, 23.—OAKLAND THEATRE (J. S. Halstead, manager): Ida Fuller, supported by Vandeville co., 25-31 to the capacity of the house each night; co. fair. St. Perkins 1-4.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Prodigal Father Jan. 27 to a small house. Son's hand 19.

COLORADO.

FUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Joe Newman Concert co. Jan. 26; good business; fine entertainment.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskel, manager): Concert Minstrels Jan. 22; light business. House dark 23-29. New York stock co. 1; Joe Murphy in The Kerry Gow 6; Georgia University Graduates 16; Katie Putnam 22, 23.—ITEM: J. Newman Concert co. 1, canceled engagement.

COLORADO SPRINGS.—COLLIER THEATRE: Ellen Beach Yaw sang to large audiences Jan. 23-25; every one well pleased. Mr. Dick's work with the violin deserving special mention.—OPERA HOUSE (S. N. Nye, manager): Joe Newman Concert co. 25 to good business. Heart Concert co. 26; small audience; better business was deserved. Fanny Rice in At the French Ball 29 and The Flower Girl of Paris 30; good business.

GRAND JUNCTION.—OPERA HOUSE (W. A. Huston, manager): Pablo Romani or the Vendetta Jan. 26 to small business; good co.; the dancing by Miss Hunter was fine. First Regiment Band 3; Electric Minstrels, local talent, 13.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Joe Newman's Concert co. Jan. 26; good house. House dark 1-4.

LEADVILLE.—WYNTON OPERA HOUSE (A. F. Weston, manager): Joe Newman Concert co. entertained a fair audience Jan. 29. Mr. Newman and Elizabeth De Witt Kennedy are very clever and quite worthy of the hearty applause received. New York stock co. 3.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Joe Ott and co. were underlined for Jan. 28, but, having become snowbound at Williamstic, they failed to appear. Chevalier entertained a large and fashionable audience 29. He was assisted by a strong vaudeville co. The Gypsy Parisians amused two large audiences 30. It was presented by a competent Frohman co. Captain K'd-d was given its initial performance 1, 2. 1 in comic opera in two acts, the libretto by E. best Crouch, of Boston, and the music by Dan Dore, the while revised and produced under the direction of D. Parsons Goodrich, of this city. Captain K'd-d has many points to commend it. There is a fair plot and plenty of comedy situations, while the songs and choruses are tuneful and catchy. The opera was given

under the auspices of the Governor's Foot Guards, and every seat was sold for both performances. Brian Born 3, 4; Sue 5, 6, the Herrmanns 8; Captain Impudence 9, 10.—HARTFORD OPERA HOUSE (Jennings and Green, managers): Dan McCarthy's True Irish Home 26 drew a large and satisfied audience. The Fates of New York was given a good performance 29, 30, to good business. Evans and Hoyt and Anna Held drew the largest audience ever assembled at this house, every seat and box being sold before the rise of the curtains. Evans and Hoyt have lost none of their old-time mirth-provoking qualities, and the chic and charming chausse made an emphatic hit. Tony Farrell 2 in Garry Owen did a satisfactory business and gave a meritorious performance.—ITEM: The receipts for the Calvé performance at the Hartford was \$5100 not \$4600, as stated last week. Manager Schofield was much gratified with the reception given his company, and stated that Hartford would be included in the few cities outside of New York that the Metropolitan Opera co. would visit yearly. Will Gillette and W. Brown Smith, of his Secret Service co., both spent Sunday at the house here.—Robert Edwards, fondly dramatic editor of the Post, is here heralding Mr. Friend from India.—William Potter Brown, musical director for Evans and Hoyt, and Denison P. Williams, the Philadelphia baritone, were guests of the Mulberry Club the past week.—Dramatic Editor Graham, of the Courant, who had charge of the press work for the Captain Kidd production, is being complimented by his conferees for the valuable service he rendered. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Sadie Martinet and W. J. Ferguson headed The Gay Parisians Jan. 28; clever performance; witfully well-pleased audience. The Fates of New York and Virginia Earle 29, had a big house and gave general satisfaction. The Wilbur Opera co. opened 1 for a week with daily matinees. Business was much lighter than they have ever played to in Bridgeport before. The co. in listless and almost voiceless. John Drew 13, the Hildegarde filling in the unoccupied days, 8-12; Oratorio Society Concert, local, 11; Henry Austin Adams 17.—TAMM AUDITORIUM (Mary E. Hawes, manager): Tony Farrell gave a very clever rendition of Garry Owen 29-31 to rather light business. Julius Cahn presented a clever co. in Charley's Aunt 1, 2, to good audiences. Davis and Keogh's Brother for Brother 4; Pulse of New York 5, 6; Murray and Murphy 8; Boys of Kilkenny 10; Land of the Living 13, 13.—ITEM: Minnie French, of the Wilbur Opera co., who is a native of this city, had many admirers 1-6.—W. H. Kichin, of the Boston Castle Square Opera co., took a week's vacation and joined his wife, Lillie Taylor, of the Wilbur Opera co. h. c.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Robert Mantel, supported by an excellent co., appeared in The Fates in the Moonlight Jan. 28. A large audience thoroughly enjoyed the production. W. J. Ferguson and Sadie Martinet, supported by a good co. in The Gay Parisians, delighted a large audience 29. The Ladies' Club Burlesque co. gave a good, clean performance 30; some very clever specialties were introduced. The Saville Dramatic co. commenced a week's engagement 1. The opening night they appeared in The World to a crowded house. Many were turned away, being unable to obtain even standing room. Northern Lights 9; Herrmann 11; Mark Murphy 12.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Under the Polar Star Jan. 28-30; business fair. Albert Chevalier 1; business fair. Evans and Hoyt in A Parlor Match 2; big house. The Gay Parisians 3; White City Opera co. in Brian Born 5.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Charley's Aunt 28-30; excellent business. Mark Murphy in O'Dowd's Neighbors, 1-3; business fair. Cotton King 4-6.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Robert Mantel and a satisfactory co. presented Wonders to a good audience Jan. 29.—TAMM AUDITORIUM (Mary E. Hawes, manager): Rush's Excelsior co. gave a very unsatisfactory performance to a packed house. They advertised Little Egypt, a dancer, and gave a poor imitation of what the original is reported to be. Gregory's Humpty-Dumpty co. opened an engagement 4.

NEW LONDON.—LYCEUM THEATRE (Ira A. Jackson, manager): Coon Hollow 2 to a tepid house; fairly good performance. Evans and Hoyt in A Parlor Match 3 at advanced prices to S. R. O. They were accorded an enthusiastic reception. The interest of the audience was centered on Mlle. Held, who was the recipient of several encores.—ITEM: W. P. Brown, the musical culturist, was presented by Miss Held with an elegant watch box.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): House undergoing repairs.

WILLIAMSTIC.—LOOMER OPERA HOUSE (John W. Gray, manager): A Florida Enchantment Jan. 29 drew a small audience. Robert Mantel in Monarchs 1 was greeted by a good and appreciative audience. Mantel's work in the title-role was up to his well-known standard of excellence, and Charlotte Behrens graced the part of Diana. Curtain calls were responded to at the close of each of the four acts. The supporting co. was good throughout. Seward and Shannon's Vandeville co., 2, small audience; poor performance. Donald Robertson and Brandon Douglas in The Man with the Iron Mask 11.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendrich, managers): House dark 1-7.—OPERA HOUSE (I. H. Preetz & Co., managers): House dark 1-7.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Professor Carpenter in hypnotic Jan. 25-27 gave a pleasing entertainment to small business. Elite Vandeville co. 29, 30, to very small houses. Newell and Chingilla, banjo experts, were the leading features.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Rice's Comedy co. had fair business Jan. 28. Mr. Rice produced two plays of his own composition. All in the Family and Back Among the Old Folks, to satisfied audiences. Coon Hollow drew a large gallery house 1, which was very enthusiastic. Charley's Aunt to big audience 3. The Gay Parisians 5.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Herrmann III. Jan. 30 to a fair audience; performance good. The Cotton King 2 to a fair house; good performance. Northern Lights 8.

TORRINGTON.—OPERA HOUSE (F. E. Matthews, manager): Edwin Forsburg 1-3; fair business; performance tiresome. Man in the Iron Mask 6; Elite Vandeville co. 8, 9.

GREENWICH.—RAY'S OPERA HOUSE (J. E. Ray, manager): Cotton King 2; fair house. Gilmore and Leonard's Hogan's Alley 19.

WINSTED.—OPERA HOUSE (I. E. Spaulding, manager): Edwin Forsburg, supported by a good co., presented Forgiven Jan. 9. Lost in London 29 to fair business. M. S. Basser, the leading lady, is suffering from a severe attack of sciatic rheumatism. Murray and Murphy 22.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Herrmann III. to a good house Jan. 29. The Merry World 6.

WATERTOWN.—OPERA HOUSE (Maggie and McGovern, managers): The Manhattan Trisumvirate played to a small but appreciative audience Jan. 27. House dark week of 1-6.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Excelsior 1 to a large house. It is a burlesque of the rags order, was unobjectionable here as far as language or business is concerned. The five comedians are above the average. Al Field's Minstrels 5; Murray and Murphy 9.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (I. D. Burbridge, manager): Dark house Jan. 25-31. James Young 2; A Pair of Jacks 4; The Foundling 5.—ITEM: B. P. O. E. Lodge No. 221 made notable the 28th by a ladies' social session of unusual success.

PENSACOLA.—OPERA HOUSE (I. M. Coe, manager): The Robinson Opera co. Jan. 25-31 in repertoire gave much satisfaction, but to poor business. The Wolford-Holmes co. 1-7 in repertoire.

OCALA.—NATION OPERA HOUSE (J. W. Sylvester, manager): House dark Jan. 25-31. Barlow Brothers' Minstrels 3; Thatcher and Smith Comedy co. 8 and week.

KEY WEST.—SAN CARLOS OPERA HOUSE (O. Charles Ball, manager): Vitacope for three nights commencing 9. Barlow Brothers' Minstrels 12, 13.

TAMPA.—AUDITORIUM (B. W. Wrenn, manager): Edward Weibel, monologist and impersonator, 1 to very poor business; performance good. A Pair of Jacks 2, canceled. Clary Fitzgerald 6; Lole Fuller 12; Simon Comedy co. 15; Nat Goodwin 28; Jeannette Bishop, soprano soloist, 28; Thatcher's Comedians March 1-4.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (C. A. Fricker, manager): Barlow Brothers' Minstrels gave two performances, matinee and night, Jan. 26 to large and delighted audiences. Woodward-Warren co. began a week's engagement 1.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Woodward-Warren co. in repertoire Jan. 25-30 at popular prices to good business giving general satisfaction. Thomas Q. Seabrooke 21; Merry World 22.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co. managers): The Private Secretary Jan. 29 to small house. Eugene Blair in Jane Eyre 1, to fair business. Frank Davidson in Old Farmer Hopkins 5; Camilla Uno 6.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): Sappho Quartette Jan. 28 to small audience. Barlow Brothers' Minstrels 2; A Trip to the Circus 4.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Byrons Jan. 26 to a large and well-pleased audience; Eugene Blair 28, matinee and night, to good business. Barlow Brothers' Minstrels 29 gave a good performance to fair business. Conaway, the hypnotist 1.

GRiffin.—OLYMPIC THEATRE (L. Patterson, manager): A large crowd greeted A Trip to the Circus co. 4; performance good. Francis Jones co. 4-6 at popular prices.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Old Farmer Hopkins played to good house Jan. 26; performance poor. Francis Jones finished three nights' engagement 3 playing in Old Madrid, Folies of a Night, and A Subject of the Czar; co. delighted good houses each night. Peter F. Dailey in A Good Thing 4; The Two Johns 6.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, manager): The Frank Readick Player 6 finished a week's engagement Jan. 30 to very unsatisfactory business but best of satisfaction. Co. good. Georgia Minstrels 7; Dazzler 8, 9.

WALLACE.—OPERA HOUSE (Richard Drayon, manager): McPhee and Kair's U. T. C. co. Jan. 27, 28 gave a very ordinary performance to light houses. The management fitted the receipts from the concert following the performance would be given to the Actors' Fund. J. P. Howe's Vandeville co. with Mischele 1, 2.

POCATELLO.—OPERA HOUSE (Watson and Kinkpot, managers): House dark Jan. 25-28. Katie Putnam in Miss Johnny 1. Georgia University Minstrels 8; Frawley co. in The Charity Ball 8; Dazzler 9, 10.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and co.): For Fair Virginia Jan. 19, 20 to light houses; good performance; Lewis Morrison in Faust 24, 25 and Richelieu 26 to good business; James R. Mackie 28 in Grimes's Cellar Door to fair audience; Human Hearts 29 to good house; the piece and players scored a hit and Peoria wants it again. Henshaw and Tenbroeck 30 to big house; The Clara Schuman Ladies' Orchestra 31 to good house; the ladies are favorites here.—AUDITORIUM (Mr. Livermore, lessee and manager): McPhee's Matrimonial Bureau 25-27; fair business only; poor performance; After the Ball 28-30; poor house and performance; poor co.; McPhee's Matrimonial Bureau 31-6 opened to good house; Wilkie Stock co. 6-7; Melville co. for two weeks, commencing 8.—ITEM: Mr. Livermore, of Lincoln, Ill., has assumed control of this house. All are a try to lose him, and Mrs. Waterman, who are reported to be contemplating leaving Peoria.

EAST ST. LOUIS.—McCABE'S OPERA HOUSE (Frank McCabe, manager): Richards and Pringle's Georgia Minstrels, a colored organization of medium ability, drew a fair house Jan. 27; Mr. and Mrs. Russ Whytal in For Fair Virginia did not draw as well as they deserved 31; the work of the stars and their support is of a high order and earned for them the merited approval of their audiences; Mabel Bert interpreted the role of a Southern woman, Virginia Hamond, in a manner which overshadowed the performance of Mrs. Whytal, while John Woodard as Uncle Ze's was excellent; Shannon of the 6th 7; Northern Lights 14.—ITEM: William Clayton, formerly of the team of Clayton and Gray, and Clayton Brothers, and who was a resident of this city, died on Sunday 23 in Louisville, Ky.; his remains were interred there by the professional people of that city. A large and cultured audience heard the lecture of Robert J. Burdette at the High School Auditorium 29. It has been rumored that Manager James Heller of The Standard Theatre would assume the management of McCabe's Opera House some time in the near future. The Galley Slave Dramatic co., under the direction of J. W. Red, will produce Jim the Penman for charity during February; the manuscript was obtained from the Chicago Manuscript co.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Hoyt's A Black Sheep Jan. 29 and played a good house; Pudd'nhead Wilson 31; good house; excellent performance; Gus Hill's Variety Fair co. 23 to fair attendance; James R. Mackie in Grimes's Cellar Door 26 amused a good house; Henshaw and Tenbroeck 28 in The Nabobs 28 to only fair attendance; but gave entire satisfaction; Maggie Cline and her play On Broadway 29 pleased a fair audience; Human Hearts 3; James O'Neil 8.—ITEM: Manager Given was called away by the sudden death of his brother at Columbus, O., ex-Manager F. W. Haines has charge during his absence.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Human Hearts Jan. 28 and Grimes's Cellar Door 29 drew fair houses; The Corinne Opera co. 1 scored a big hit; Corinne, Joe Cawthorn, John Page, and Neil McNeil receiving storms of applause; Rose Morrison in Carmen 4; Drew's Comedy 5, 6, with matinee; Morrison's Faust 10; Rev. Talmage 12; Mar's Wellesley's Players 15-20; Shaw Opera co. 23; Saller and Martin's Uncle Tom 25; Shore Acres 27.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Paul T. Wilkes's Stock co. in repertoire Jan. 25-30 gave good satisfaction to fair attendance; Henshaw and Tenbroeck 31 gave the best of satisfaction to large house; Hancock, magicians, 3; Hoyt's Midnight Bell 7.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and co., managers): The Henshaw Tenbroeck co. in The Nabobs Jan. 27 delighted a large audience; Alabama 20, presented by a splendid co., gave good satisfaction; attendance fair; Human Hearts 31 pleased a good house; The Baldwin opened a week's engagement 1 to fair business; Columbia 29, 29 by home talent for the benefit of Orphan's Woodland Home to very large audiences.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (R. I. Chatterton, manager): Shoot the Chutes drew but a small audience and gave a poor entertainment Jan. 27; Louis Morrison and co. in Faust gave a very pleasing entertainment to a large audience 28; Maggie Cline in On Broadway drew a tepid house and pleased well 30; Human Hearts 3; Ermie (local talent) 3, 4; Hancock 5; A Temperance Town 6.

CLINTON.—NEW OPERA HOUSE (John B. Arthur, manager): Blackmore Family Jan. 27-29.

JOHET.—THEATRE (William H. Hulshizer, manager): Wang was well received by a large audience Jan. 26; Clay Clement 6.

FREEPORT.—GERMANIA OPERA HOUSE (Phil. Arno, manager): The Holden Comedy co. gave general satisfaction to fair audiences Jan. 25-28. On the second evening of their engagement Harry Jackson of the co. took occasion to roast the audience for not bringing all their friends with them, stating that Freeport people did not appreciate good shows; Hancock 2; Son's Hand 4; Wang 6.

JACKSONVILLE.—GRAND OPERA HOUSE (Ravenscroft, manager): Stella Fox Jan. 25 to large house at advanced prices, good satisfaction; Flint's 25-30, excepting 26; fair house and good exhibition; Garrick Theatre co. 11-13; Brownies 19; Morrison's Faust 23.

VIRGINIA.—TURNER OPERA HOUSE (J. W. Decker, manager): S. R. Comedy co. booked for Jan. 23 failed to materialize; Stones of Fortune 29 to good house; co. fair; Colonel Campbell 30-31; crowded house; good satisfaction.—ITEM: Opera House caught fire morning of 23, but prompt service of fire company saved the theatre from damage.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House dark Jan. 25-30; Grimes's Cellar Door 13; Gilbert Opera co. 22.

ROCHELLE.—RAIN'S OPERA HOUSE (Otto Wetzelin, Jr., lessee and manager): The Drummer Boy of 5, 10, and 15 auspices of Public School Jan. 19 to poor business; good entertainment; Clayton Grand Concert co. 11; James B. Mackie 12; Gilbert Comedy Opera co. 23.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Tim Murphy in Old Innocence and Sir Henry Hypocrites Jan. 28 to well-pleased house; Niel Schil-

opening in May. John E. Lagabee, of the Academy of Music, will act as representative.

Minnie Ryan returns the Howery Girl co. 8, opening at Lynn, Mass.

The Philharmonic Club gave a concert Jan. 29 at Bradbury Music Hall to large attendance. The performers were Henry F. Wagner, leader of the Academy of Music orchestra, Ferdinand Wagner, also of the Academy, Walter Holmes, cornet, Oscar Lang, pianist, Auda Closs, harpist, and Etta Kennedy, soloist.

WALTER C. SMITH.

CLEVELAND.

It was a brilliant audience that filled The Euclid Avenue Opera House 1, being augmented by the presence of all the leading military organizations of the city, the Artemus Ward Club and the Tippecanoe Club. The occasion was termed Artemus Ward Night in honor of the Newspaper Men's Club, who were tendered a benefit through the courtesy of Manager Hartz and Roland Reed. The Wrong Mr. Wright was presented by Mr. Reed, Isidore Rush and a capable co. Miss Rush sang several negro melodies and a newspaper song entitled "The Billville Bugle," composed by W. R. Rose, a local editor, and Mr. Reed and the members of his co. were tendered a reception in the parlors of the Artemus Ward Club. The comedian gave three more performances of The Wrong Mr. Wright. Sans Goe will hold the boards 4-6. E. S. Willard will open a week's engagement 3 in The Rogue's Comedy. Bostonians week of 15.

The Wilbur-Kirwin Opera co., with an old-time favorite, Susie Kirwin, in the lead, commenced a week's engagement at the Lyceum Theatre 1, playing to popular prices and giving a daily matinee. Madame Favart was given as the opening bill, Susie Kirwin appearing in the title-role, which she filled very acceptably, and was assisted by Charles D. Renwick, who has a good tenor voice, and Clara Englander, the possessor of a fine soprano voice. The comedy roles were well filled by Ben Lodge, Douglas Flint, and J. W. Kingsley, the first two being local favorites. The Queen's Lace Handkerchief was rendered in a creditable manner at the two performances Tuesday, while Carmen was the bill Wednesday, and Bohemian Girl Thursday. The opera are all elegantly staged, the chorus large, finely costumed and drilled. Myra Aaron, with Andrew Mack in the title-role, will be the attraction 13.

Gus Henge, a Cleveland boy, who has lots of admirers here, has been delighting large audiences at the Cleveland Theatre in the beautiful Swedish play, A Venetian Vendetta. The World Against Her opens for the week 8.

The Boston Howard Athenaeum Specialty co. opened to two big houses 1 at the Star Theatre, and has been a drawing card all week. The Flying Jordans surrounded by a fine vaudeville co. will be the attraction week of 8.

Roland Reed and his fair partner, Miss Rush, have always had lots of friends in Cleveland, and they now number the newspaper boys among their admirers. In consequence these artists will not need the services of an advance agent in this city hereafter.

A grand spectacular pantomime of Marriage Dramas will be given by local talent 4-6 at Music Hall.

Dr. Lloyd Cooke, the Theosophist and Spiritualistic Medium, will hold forth at the Cleveland Theatre, Sunday, 7.

Wm. CRAWFORD.

NEW ORLEANS.

Yvette Guilbert, accompanied by several clever vocalists, appeared here for three nights and one matinee 21-23. Her reception here was most flattering judging from the large audiences that greeted her. Guilbert sang ten of her celebrated songs at every performance. Sol Smith Russell 7.

Oliver and Kate Byron with a competent co. in the Ups and Downs of Life and the Turning of the Tide, played to fine business here 21-27. Popular prices prevailed during the engagement. Peter F. Dailey in A Good Thing 7.

Off the Earth with Eddie Foy and little Mary Martin as the principal people in it, was seen at the Grand Opera House 21-27. The co. is a fair one and did but ordinary business during the week. Thomas Q. Seabrooke in The Speculator 7; Otis Skinner 21; For Fair Virginia 14.

At the French Opera House, Le Voyage de Sirette was produced 31 for the first time on any stage in America. The music is by Louis Vaneux and the libretto by M. Dumas, Danc and Chivot. The opera is on the spectacular order, and is gorgeous in costumes, ballet, and stage settings. The score is tuneful and the dialogue bright. An interesting plot runs its course through four acts and ten tableaux, and tells of Sirette's voyage from Spain to Persia and her endeavors to escape one admirer in Spain, so as to meet and marry the other in Persia, in which she succeeds. The production is a decided hit. Le Travolta 1; Le Trouvère 2; L'Africain 3; Le Voyage de Sirette 4. Clarence L. Morris, representing Seabrooke; Sam Freedman, representing A Good Thing; and Fred G. Burger, ahead of Sol Smith Russell, are in the city.

I. MARSHALL QUINTERO.

GALVESTON.

The Pay Train at the Grand Jan. 25 was ushered in by the occult spell of the season, and played to poor business in consequence, the majority of our playgoers evidently preferring the comforts of home.

ter Vandevilles and Cinematograph pleased a small house 25; Billy Rice's Minstrels 29 to good house.

MATTOON.—THEATRE (Consett and Foley, managers): Shelbyville Amateur Minstrels Jan. 25 to fair business; The Magnifico 29 51 to good business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. J. Hamilton, manager): Grimes's Cellar Door Jan. 27 to small house.

PARIS.—SNOOPY'S NEW OPERA HOUSE (L. A. G. Shook, manager): The Garrett Dramatic co. failed to come; consequently house was dark week of Jan. 25; Salter and Martin's Uncle Tom's Cabin 8; Herne's Shore Acres 17; Lincoln J. Carter's Heart of Chicago 22; Morrison's Faust Mar. 2; Tornado 4; Peck's Bad Boy 8.

STREATOR.—PLUMS OPERA HOUSE (J. E. Williams, manager): Professor Leeds, hypnotist, interested fair audiences Jan. 25-26; Tim Murphy in Sir Henry Hypnotized and O'd Innocence 29; the performance included a curtain call for the cast and a speech from the star; attendance fair.

KANKAKEE.—ARCADE OPERA HOUSE (Charles H. Cobb, manager): Tim Murphy in Old Innocence to a poor but well pleased house Jan. 29; Wormwood's Monkey Theatre to full houses 1-3; Hal Reed's Human Hearts 4.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Tim Murphy in Old Innocence Jan. 28; good performance; small house; Clay Clement in The Bells 4; Rice's Minstrels 4; 8 Bells 23.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Holden's Comedy co. No. 2 to full houses Jan. 28 30 with good satisfaction; Billy Rice's Minstrels 1; full house; good satisfaction; dancing of McMahon and King especially deserving; Tagomar by home talent 15.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Tim Murphy and a strong co. Jan. 27 presenting Old Innocence and Dr. Henry Hypnotized to a small but very appreciative audience; Albert Hart in Wang 29 to good business; Hal Reid in Human Hearts 4; M. W. H., home minstre's, 11-13; 8 Bells 20.

LINCOLN.—BROADWAY THEATRE (Consett and Foley, managers): House dark Jan. 25 30; Human Hearts 4; Katie Emmett 12; Cairo Comedy co. 15-17; Salter and Martin 18; Baggage Check 26.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heintz, manager): Winton Jan. 30 to fairly good business; item: The Elks will give a musical entertainment 8.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Morrison in Faust Jan. 27 to fair house; Henshaw and Tenbroeck pleased a small audience 20; Clara Schumann Ladies' Orchestra 31 to full house. The entertainment was in the nature of a farewell benefit to C. E. Perry, who retired from the management of The Grand on this date; House Talent Minstrels for the benefit of the city poor 2 to large house; Brownies 17; Let's Sings 19; Shabad 21; Baggage Check 25; Wang 26.

ROCK ISLAND.—HARTY'S THEATRE (E. B. Kevla, manager): Drew's Comedians and Singers Jan. 27, 28 gave a good performance, consisting of vaudeville, to poor attendance; Fast Mail 31 to large house; performance somewhat mediocre; Newell's Columbia Comedy co. opened a week's engagement 1 in The Black Flag to a large house; co. gave a pleasing performance.

MOBILE.—AUDITORIUM (A. C. Woodyatt, manager): Hazel Kirk Jan. 29 by local talent an "er" success of Associated Charities, was presented to S. R. O.

SPRINGFIELD.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Magnifico 1 to poor business; Gilbert Opera co. 3 pleased a good house; Murray and Mack 18; Pay Train 22.

LITTLEFIELD.—RHODES OPERA HOUSE (Frank Lane, manager): Boston Vaudeville and Eriou Vitascopco. 1-3; performance good; fair house.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Gilbert Opera co. appeared in Mascotte Up to Date Jan. 2 to smallest house of season, owing to the inclemency of weather. The performance was fairly good but would be much more enjoyable if a few of the numerous puns and eggs were omitted. The audience was much pleased and the co. was well received. Myrtle Vase as Betina, the mascot, gave a charming rendition of that part. Frank Richards made an excellent Pippo. The rendition of the "robber song" between Betina and Pippo called forth liberal applause and scored the hit of the evening. The comedy element was furnished by Harry Thornton as Rocco, and T. J. Johnson as Lorenzo who do their work exceedingly well. Rilla Ward was well received as Prince Frederick. Twentieth Century Minstrels 5; Heart of Chicago 18; Winton the Wonder 20; Tornado 21; Peck's Bad Boy 27; item: L. A. Weddle and Oscar Kicope, agents of Richards and Fringle's Georgia Minstrels were here 2—The Ladies' Social Session given by the Elks 29 was largely attended and proved the society event of the season. The Cummings' Stock co. and American Ladies' Orchestra from Temple Theatre, Louisville, contributed largely to the evening's entertainment—Mabel Strickland, of Midland Bell co., is visiting friends here during that co.'s Louisville engagement. The local Elks will shortly give their first minstrel performance for the Charity Fund. W. L. Groves.

GOSHEN.—THE IRWIN (Frank Irwin, manager): The Limited Mail 1 to small house; Minnie Madden Fiske co. 2; Morrison's Faust 8.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Sousa's Band minstre's Jan. 31 to good business; delighted audience. Salter and Martin's U. T. C. 2; James O'Neill 4; Bancroft 6; Shore Acres 9; Walker Whiteside 18; Baggage Check 20; Eight Bells March 6; Wang 12.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Salter and Martin's U. T. C. Jan. 28 to good business and gave excellent performance. Sousa's Band gave an enjoyable concert 30 to crowded house. Darkest Russia to poor business 1; performance good; stage setting and costume very fine.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): In Mizoura 5; Grimes' Cellar Door 21.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): St. Plunkard Jan. 26 to medium business; poor co.; house dark week of 8.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): The Ferris Co. medium to fair business week of Jan. 25.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): A Midnight Bell Jan. 27 to good house. Darkest Russia 30 to fair business; audience much pleased.

EVANSVILLE.—GRAND (King Cobba, manager): Maggie Cline Jan. 28 to a poor house; poorest performance this season—PEOPLE'S (T. J. Graves, manager): Saved from the Sea pleased a large audience 31. Richards and Fringle's Georgia Minstrels 5; A Baggage Check 7.

FRANKLIN.—NEW OPERA HOUSE (H. H. Woodsmall, manager): South Before the War gave good performance to good house Jan. 28. Shore Acres 5; Escalator Travesty co. 10.

WABASH.—HARTY'S OPERA HOUSE (Alf Harter, manager): Salter and Martin's U. T. C. co. Jan. 30 to big house. Minnie Madden Fiske 3.

MARION.—THE WHITE THEATRE (E. L. Kinneman, manager): Salter and Martin's U. T. C. packed the house at both matinee and night; performances Jan. 29 Jennie Mae Hall opened for a week 1 to a crowded house—ALLEN THEATRE (S. L. Raridan, manager): A good vaudeville bill was the attraction 25 30 and drew good house.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): South Before the War amused a crowded house Jan. 28. The vocal numbers were especially good. Shore Acres 8; Heart of Chicago 17; Tornado 21; Peck's Bad Boy March 1.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Darkest Russia Jan. 29 to fair business. Sousa's Band to large business 31; Hoyt's A Temperance Town 1 pleased a fair audience. Prisoner of Zenda 2; U. T. C. 4.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Gilbert Comic Opera co. in Mascotte Jan. 25 to good business; fair performance; chorus poor.

CONNEERSVILLE.—ANDREA'S THEATRE (D. W. Andre, manager): Harry Martell's South Before the War 2; good house and satisfactory performance. Winton the Wonder 4.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Ford Sisters Jan. 28 30 to deservedly small houses. Charity Benefit Performance by local talent 5 Magnifico and Photograph 8-13.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Winton the Wonder, assisted by specialties, drew

a very light house 2. Alice Raymond's cornet solos are worthy of mention. The New Amet Magnifico 3-7.

ITEM: Capt. F. Van Arsade entertained the Elks at his residence 26 with a Social Session.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): House dark Jan. 25 30. A Baggage Check 23.

ELKHART.—BUCKLER OPERA HOUSE (David Carpenter, manager): Minnie Madden Fiske Jan. 30 to highly pleased audience. Darkest Russia 2; five performance; fair business. Elmer E. Vance's The Limited Mail 3; good house, pleased as usual.

MADISON.—GRAND OPERA HOUSE (F. E. De Leste, manager): Griffin's Faust Jan. 22; best house of season. House dark 24-31; Shore Acres 6.

CRAWFORDSVILLE.—MUSIC HALL (Townsend and Thomas, managers): Darkest Russia Jan. 21 to a large and pleased house. Home Talent Minstrels 4; Salter and Martin's U. T. C. 5.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Minnie Madden Fiske in The Right to Happiness to a very good house 2; decidedly the best attraction seen here this season.

ROCKVILLE.—OPERA HOUSE (D. Strause, manager): Dark 1-4—CARLISLE HALL (D. Carlisle, manager): English Hand Bell Ringers 9.

UNION CITY.—CADWALLADER THEATRE (C. W. Waite, manager): Shore Acres Jan. 29 to a good house. John Griffith 1 to fair house. Minnie Madden Fiske 6; Eldon's Comedians 8 13.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Debbins, manager): Eldon's Comedians opened Jan. 25 for week but owing to bad business closed 28. South Before the War 4. Hanlon's Superba 17, 18.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Maggie Breyer Dramatic co. opened their second week's engagement 1 to fair business. Shore Acres 12.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Salter and Martin's U. T. C. co. 1 to good house; good satisfaction.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matie, manager): Gilbert Comic Opera co. in Mascotte Jan. 30 to good business but failed to please. Co. week.

ANGOLA.—CROTON OPERA HOUSE (P. A. Croton, manager): Rhea in Express Josephine Jan. 28 to S. R. O.; receipts over \$500; excellent satisfaction. Limited Mail 4.

INDIAN TERRITORY.

SOUTH WYOMING.—THE CAPITAL OPERA HOUSE (S. Crowl, manager): The Pringles 1-6, excepting 4. Sadie Raymond 4.

MUSKOGEE.—TURNER OPERA HOUSE (Harrison O. Shepard, manager): Charles F. Underhill Jan. 19, 20 in monologue to well pleased audience. Sharpley's Lyceum Theatre co. 1-4; Dr. James Headley 10, John Pringle 15 20; Madame Camille's Concert co. 27; Chase Little Theatre co. March 1-6. ITEM: Will Lindsey, in advance of Sadie Raymond, was in town 26.

IOWA.

DAVENPORT.—BURTON OPERA HOUSE (Chamberlain Kindt and Co., managers): The first annual benefit of Davenport Lodge 26, B. P. O. E., was given Jan. 27, the attraction being Alabama, which was presented to the satisfaction of a good-sized audience. Corinne in Hendrick Hudson 10 to fair but appreciative audience.

The specialties are excellent and strictly up to date, those particularly clever in their parts were Joe Lawther, Neil McLean, and John Page, who were up-rosariously applauded. Corinne was excellent. James B. Mackie presented Grimes's Cellar Door 31 to fair business. Performance only ordinary. Henshaw and Tenbroeck in The New Nabobs 2 were greeted by a fair audience and gave a pleasing performance. Morrison's Faust 7; Columbia Comedy co. 8 15, with exception of 10. Palmer Cox's Brownies 24, Emily Barker 16, Chicago Marine Band 18, Shore Acres 27—GRAND OPERA HOUSE (Otto H. Larbman, manager): House dark 27-5. ITEM: Otto's Orchestra will give a series of Sunday afternoon concerts at the Burton Opera House beginning 7.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain Kindt and Co., managers): The Baldwins, Samri and Kitty, and their excellent co. closed a week of fairly successful business Jan. 31. Their second night and mind-reading acts were very mystifying, and the interest increased nightly. Henshaw and Tenbroeck in The Nabobs to fair business 1. Audiences appeared to enjoy the performance immensely, and voted it the best farce-comedy of the season. John E. Henshaw, Frank David, William Blaisdell, and May Tenbroeck make a strong comedy team; their work in The Nabobs is worthy of the highest praise. Rosabel Morrison in Carmen 23 to large and fashionable audiences; an artistic performance, which was received with many marks of approval. Corine in Hendrick Hudson, Jr. 4; Morrison's Faust 8; Drew Comedy co. 10.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Corinne in Hendrick Hudson to a packed house at advanced prices Jan. 27. Bancroft 30; big house; well-pleased. Grimes's Cellar Door co. 4.

PORT DODGE.—FUESSLER OPERA HOUSE (Rankin and Smith, managers): The Ottumwa's Male Quartette Jan. 29 to a well-pleased house. Dark 31 and week.

DECORAH.—GRAND OPERA HOUSE (B. B. Morris, manager): Clay Clement 1 to a very large and appreciative audience—ITEM: A new Western circuit has been formed, including Decorah, Charles City, Mason City, Owatonna, Fairbault, and Mankato. This insures a better class of attractions for these towns.

MISSOURI VALLEY.—NEW THEATRE (William Hodman, manager): Lady Minstrels under direction of Charles Morrison delighted an immense audience Jan. 30—ITEM: Moore and Livingston's co., booked for 1-6, canceled on account of not having enough plays.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Peterson, manager): Hal Reid's Human Hearts to good business Jan. 27; Hopkins's Transcopic Specialty co. to good business 29. Van Dyke and Eaton co. 1 and week.

MARSHALLTOWN.—ODEON OPERA HOUSE (Ike C. Speers, manager): Corinne in Hendrick Hudson, Jr. Jan. 26 to good business. Specialties of Joe Lawther deserve special mention. Bancroft, magician, 23 to fair business. James B. Mackie 5; Wang 12—SEASIDE THEATRE (W. H. Evans, manager): House dark 1-4.

ITEMS: The La Motte-Kramer Repertoire co. closed here 27, the result of poor business and attachment on box receipts. W. H. Evans has purchased the interest of Helen in the Seig, and will manage it in the future himself.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Alabama to a small house Jan. 26. Splendid and highly pleased audience. Hamlet, by talent from the State University 1 to large house. Hunt-Metropolitan Comedy co. 2; plays not announced, but they use lithographs of Roland Reed and Lillian Russell. Grimes's Cellar Door 14.

KOKUKU.—OPERA HOUSE (D. L. Hughes, manager): Human Hearts Jan. 26 to good business. George R. Tremaine in illustrated lectures 31 2 to large audiences at low prices. Corinne in Hendrick Hudson, Jr. 4 to good business, the best she ever did here. Amateur Minstrels 4 to a crowded house. They had the assistance of George A. Churchill, Billy Landis, and Will Patterson, and gave a first-class performance. Professor Flint and his daughter in hypnotic exhibitions 6-12; Morrison's Faust 13; Beach and Bowers's Minstrels 19, 20; Shore Acres 25—ITEM: Messrs Hughes and Kuchner have arranged with Mr. Tremaine for a series of lectures in neighboring towns.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Return engagement of Bleis Schiller Vaudeville co. Jan. 27 to good business. Corinne Operatic Extravaganza co. 28, 29. Corinne is the particularly bright jewel of the setting, but she is by no means alone. Nellie Strickland, Rena Cumley, Juliet Falkland, and other female members being vocalists of more than ordinary merit. Joe Lawther in the male parts. Bancroft, magician, 1; good house and well-pleased and good scenery very fine.

DES MOINES.—POSTER'S OPERA HOUSE (William Foster, manager): Bancroft, magician, came to good business Jan. 26; good performance. Hopkins's Transcopic Specialty co. to good business; performance well received. House dark 28 4; Henshaw and Tenbroeck 4; Frank Daniels 19—GRAND OPERA HOUSE (C. H. Foster, manager): Stewart Martin 4; Grimes's Cellar Door 10; Beach and Bowers's, return date 11-13.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Ruppel, manager): House dark week of 1, J. B. Mackie in Grimes's Cellar Door 11; Wang 15; Beach and Bowers's Minstrels 17.

COUNCIL BLUFFS.—DOHANY THEATRE (George L. Bowen, lessee and manager): The Woodward Theatre co. week of Jan. 25 in repertoire with Magnifico. Moore and Livingston week 8.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): House dark 1-6—ITEM: McPee's Matrimonial Bureau failed to appear Jan. 30.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Emily Bancker drew well Jan. 29. Hoyt's A Black Sheep gave an abbreviated performance to a large audience 30.

ELDORA.—WISNER OPERA HOUSE (G. E. Gilman, manager): House dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Bancroft the magician gave a splendid performance Jan. 29. His scenery and mountings are excellent. Hopkins's Transcopic Specialty co. to big house 30. Henshaw and Tenbroeck in New Nabobs 3 we-e better than ever. Sousa's Band 5 to S. R. O. The Brownies 8 9; Wang 11; Emily Bancker 6; Mollie Williams, of Heart of Maryland co., who was here a few days, returned to Chicago 2.

RED OAK.—ARMORY HALL (Arthur Hulet, manager): Chimes of Normandy 2, 3 by local talent under direction of E. L. Weston. E. performance good—RYBESON OPERA HOUSE (Clark and Preissman, managers): House dark 5 13.

BOONE.—PHIPPS' OPERA HOUSE (Ben B. Wiley, manager): Dark week ending Jan. 30. Local talent minstre's 8; Will Carleton 10.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Swedish Quartette Jan. 18 to fair house; good attractions. Clay, Clement, New Dominion, 23 to big house; attraction gave best of satisfaction—ITEM: Manager Shaw has joined Jack Hostler's Southern Minnesota and Northern Iowa circuit, which will insure good attractions for this and next season.

FT. MADISON.—ERINGER GRAND (C. H. Salisbury, manager): Alabama Jan. 29; good performance and good house. Rosabel Morrison in Carmen drew a large house 2; general satisfaction. Drew's Comedians 8, 9; Morrison's Faust 12; Wang 18; Shore Acres 26.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Fanny Rice in At the French Ball Jan. 26 drew a good and thoroughly pleased audience. The far star is as cute and clever as ever. Her co. is one of the strongest of the kind ever seen here. George Broderick, Francis Gaillard, Charles Drew, John Conley, Ralph Bicknell, J. S. Terry, Kate Michelena, Alice Gaillard, and Becky and Reba Haight all deserve special mention. Thomas W. Keene in Richellen 27 was welcomed by a large and cultured clientele. His support as usual is very good. Charles B. Hanford is Adria in especially strong. Grace Hopkins as Juliet and Lawrence Lowell as Francis also deserve special mention. Both of these young people were students in this city a few years ago and are still warmly remembered by their old associates. Miss Hopkins received a very beautiful floral offering and both were overwhelmed with calls and social attentions. Katie Emmett in The Walls of New York 28 to excellent (though a bit topheavy) patronage. Miss Emmett has a strong personal following here to whom her acting is revelation. Her co. rendered adequate support. Rosabel Morrison in Carmen 29 to a fairly good house; scenery and costumes pretty. Co. very satisfactory. Miss Morrison and Edward Ellmer being especially strong. The bul fight by means of the Eldoloscope was a commendable novelty. Ellen Beach Vaw drew a fair audience 30. Her singing is better than ever her "Swiss Echo Song" being a treat. Lewis Morrison 2, 3; Frank Daniels 8—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): House dark 29 30. Item: Broderick 16.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. I. Bowersock, manager): Thomas W. Keene in Hamlet to the largest and most appreciative audience of the season Jan. 26. The other members of this strong co. were warmly greeted. Messrs. Hanford, Ahern, Temple, and Milton were quite equal to the requirements of their parts. Grace Hopkins as Ophelia won much favorable criticism. Mary Timberman made a very dignified and graceful Queen. Socially, pecuniarily and artistically the production was a great success. Katie Emmett with a good co. and an abundance of new and handsome scenery 27 to fair business. Severe cold weather prevented large houses. Miss Emmett's popularity here was much in evidence. Rosabel Morrison presented her new version of Carmen 28 to a good and thoroughly satisfied audience; co. competent and a very pleasing entertainment—ITEM: John Milton, of the Keene co., was entertained while here by friends.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowersock, manager): Hoyt's A Black Sheep Jan. 26; splendid business. Rosabel Morrison in Carmen 27. Thomas W. Keene in The Merchant of Venice 28. Katie Emmett in Walls of New York to poor house 30. Payne's Players 31.

ATCHISON.—THEATRE (John Seaton, manager): Thomas W. Keene, supported by Charles B. Hanford, presented Richellen to a large representative audience Jan. 26. Emily Bancker in A Divorce Curcled a fair house 28. Rice's Evangeline 8; Lewis Morrison 6.

WICHITA.—CRAWFORD'S GRAND OPERA HOUSE (E. L. Bowersock, manager): Fanny Rice and a strong support in At the French Ball Jan. 27 gave an entirely satisfactory performance to good business.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Ellen Beach Vaw Jan. 29; performance first-class; house well filled. Sousa's Band 10; Fabio Romani 16; Moore and Lewiston's co. in repertoire 22-27.

WINFIELD.—GRAND OPERA HOUSE (F. B. Myers, manager): House dark 1-4.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Weston's Comedians week ending Jan. 29. The houses were not as large as the co. deserved. Weston Noble and J. A. Mann were especially good. Charles A. Bessah in Irish and German specialties is extremely clever.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Shadows of a Great City Jan. 26; good house. Alha Heywood billed for 28 did not appear on account of death in his family. Andrews Opera co. did a first-rate business 30 presenting Mikado at matinee and Pirates of Penzance in evening. Ed Andrews is good but his support is weak.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): The Shadows of a Great City gave a very good performance to light business Jan. 26. Murray and Black assisted by a very good co. had good house 29. Newell Brothers 9-10; The Magnifico 19, 20.

SHARAD.—HOLYER OPERA HOUSE (H Phelps and Co., managers): Vitascopco co. Jan. 25 27. Andrews Opera co. in Mikado 29; performance excellent; crowded house.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): House dark Jan. 25 30. Morrison's Faust 1.

MITCHINSON.—OPERA HOUSE (W. A. Lee, manager): Fanny Rice's At the French Ball Jan. 20 to good and well-pleased house.

WELLINGTON.—WOODS' OPERA HOUSE (Ann M. Black, manager): Weston's Comedians in popular price repertoire 4-13—AUDITORIUM (Charles I. Humphrey, manager): Concert by Caman's Military Band 28 pleased a fair house. It deserved better patronage. Alha Heywood co. 9.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Milum, manager): Local talent co. presented Deestric Skule to a large audience Jan. 29; the production was under the management and direction of Wayand Graham and gave perfect satisfaction. A number of

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CONSUMPTION

specialties were introduced by Hutchison, Franklin, Vandeweyer, Lindes and Marks, which deserved the many curtain calls received. The co., although amateur, was capable. Girl 1 Left Behind Me, under the direction of Julius Cahn, 20; fair audience; co. did full justice to the play. The Ventriloquist 13; Digby and Laura Inver, Bell in Hoyt's A Midnight Bell 4; New York Star Quartette, the fourth number of the Y. M. C. A. star course, 9.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Digby Bell and Laura Joyce Bell in Hoyt's A Midnight Bell Jan. 23 to a crowded house at advanced prices; excellent production. Uncle Josh Sprucey 1; good house; a strong co., especially in hand and orchestra. —**THEATRE:** Ray's Opera House, Madisonville, was burned immediately after the performance 20; had last load of baggage on wagon when flames were discovered. At last meeting of Park City Lodge No. 330, B. P. O. E., \$100 was voted to help relieve the suffering poor of the city, distributed under police supervision.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Girl I Left Behind Me Jan. 30; fair business; performance good. Hoyt's A Texas Sinner 1; good business; performance first-class.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Dark Jan. 23. Mr. and Mrs. Russ Whytal in For Fair Virginia 2; good business. Richards and Fringale's Georgia Minstrels 3.

COVINGTON.—ODD FELLOWS' HALL (C. E. Acra, manager): Dark Jan. 23-24. The Bicyclers of the Last Men-age 4. —**THEATRE:** Richard Tyson of this city took a minor part in Wilson Barrett's production of The Sign of the Cross in Cincinnati. Emily Rigel of the Pudd'nhead Wilson co., visited relatives in this city while the co. is at the Grand Opera House, Cincinnati.

DANVILLE.—DANVILLE OPERA HOUSE (Fro'man and V-rach, managers): Folk Miller pleased a big house 1; South Before the War 15.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell and Co., managers): South Before the War 16.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Dark Jan. 23-24. South Before the War 9; Charles E. Gardner 15; Shadows of a Great City 18; Benfrow's Pathfinders 22 27. —**THEATRE:** Folk Miller entertained a large audience at Court House Auditorium 21. James R. McLean, leading man with The Shadows of a Great City, is a native of this city.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): House dark 14; A Baggage Check 8.

HENDERSON.—THE OPERA HOUSE (A. D. Rodgers, manager): The Gilbert Opera co. gave a poor performance of Macrot up to date Jan. 20; small house. Phantoscope 4; Baggage Check 9.

FULTON.—VANDERBILT OPERA HOUSE (R. Paschall, manager): South's Band Jan. 21; crowded and well-pleased house; receipts, \$100. Georgia Minstrels 1.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Florence Hamilton in repertoire 1-4; Pay main 3; Punch Robertson 8.

LAKE CHARLES.—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager): Eddie Fox in Off the Earth Jan. 20 to good and delighted audience. A Yankee Drummer 8; Ruby LaFayette 7-10. —**THEATRE:** Adele Farrington left Fox's co. here, going to her home in Philadelphia. Marie De Camp, formerly Lillian Russell's understudy, was here with the co. and sang the character of Prince Charley at New Orleans 21 for the first time.

MAINE.

PORTLAND.—THEATRE (Charles C. Tabernary, manager): The Past Mail 1, 2; light business; fair performance. C. M. Rice's Jim the Penman co. 2, 4; enjoyed by good attendance. Sewing the Wind 4; J. Hoadigan's Wedding 15; Katherine Rober in repertoire 16-20. —**CITY HALL:** (George Libby, agent): The Grand Parade 20 to packed house, much enjoyed. The Jubilee Singers 8. —**PALACE THEATRE:** (Markley Reed and Littlefield, managers): Belle Irving, James Woods and Dollie How are making a hit in vaudeville 1-6. —**THEATRE:** Sam Harrison, ahead of Sewing the Wind, was in town 3. Monte Thompson, of the Bennett and Moulton staff, passed through here 2. —**Advantage:** Agent Beata, of Jim the Penman co., was here 1. —**Manager:** Tabernary, of Portland Theatre, was in Worcester week of 1. —**The new Opera House:** has been erected over and has the outline of a magnificent edifice. It will probably be completed for season 1897-8.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Past Mail Jan. 20; business light; co. fair; scenic and mechanical good. The Richmond Comedy co. band and orchestra 1-3; big house, afternoon and evening; audience highly pleased. House dark 9-11; Strabon's Comedians 15-20. —**THEATRE:** Mr. and Mrs. Frank L. Whitaker, well known here, are with the Richmond co. and received a warm welcome.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Katherine Rober co. closed a very successful week Jan. 20; the people being turned away at almost every performance; strong co.; excellent scenery and fine orchestra. The Lincoln J. Carter Past Mail 6; appeared 8 to a small but enthusiastic audience; co. good and scenery and effects very fine.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Chums, given by local talent, 5.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): The Richmond Comedy co. to successful business week Jan. 20; Isabel Fletcher, J. J. Ryan and U. S. Crosby were first-class. The Past Mail 6; Seymour Straton co. 6; Side of Seville 15-18; Sewing the Wind 15.

LEWISTON.—OPERA HOUSE (E. A. Mitchell, manager): Jim the Penman to well-pleased audience Jan. 20. The Merry Holman, local, 5, 6. Carter's Past Mail 6. —**THEATRE:** Edward E. Ross has been here for the past two weeks, putting on The Merry Holman which was written by him and Frank L. Callahan, leader of the Opera House orchestra.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Lincoln J. Carter's Toronado gave a good performance to a fair house Jan. 20. More Williams in repertoire closed a week's engagement to S. R. O. house 1. Gus Hill's New York Stars 3.

FREDERICK.—CITY OPERA HOUSE (F. E. Long, manager): Jennie Calf Jan. 23 to poor business. Side-Tracked 6.

LONA CONING.—RYAN'S OPERA HOUSE (John Schartz, manager): The May Day Opera Burlesque co. 2 to a full house. Gorton's Minstrels 12.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles H. Fetter, manager): House closed a good week's business Jan. 20. Gorton's Minstrels 8.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Like a return visit of cherished friends of the family was that of The Gay Fiddlers 1. For it is with practically the same cast that he played it here 1895, Sadie Martin being the principal change. The excellence of W. J. Ferguson as Plunkett of Mrs. E. J. Phillips as Annette, C. E. Wells as Pauline, and James O. Barrows as Matthew, with Miss Martin's opportunities put into the part of Mrs. Pauline, makes this the gayest force on tour. The house was fairly filled, and very appreciative. Only the big wind in London is a fair simile for the rush to see Brian Burt 2. Every seat was sold the day before, and men and women stood up from four to six deep on all the floors. Applause was frequent and intense, and the opera is bright and musical, and magnificently staged. The cast is strong, the singing of Max Eugene, Samuel I. Slade, and Amanda Fabris in their superb parts being very effective. Jefferson De Anselmi, John C. Sloan, and Amelia Summerville were responsible for the general waving of the green. The scene of the opera is laid in the Irish century, and another relic of the tenth century was the man on the door, who wouldn't let in even those connected with the house without a "scrap." Newspaper men and others were held up for requisition, and finally passed under protest, and persons given by the advance man were repudiated without ceremony. Albert Chevalier, with his magnificent co. of his disadvantage, followed the Irish romance 3 to his disadvantage in attendance. The green was above the red in this case with a vengeance. The inimitable Chevalier, whose "My Old Dutch" and "Our Toy Bazaar" were his most charming features, has very notable associates in Charles Bertram, the magician; Cyrus Dore, in imitations of child singing; and Harry Atkinson, who in brass band and orchestra all by himself, using only his unassisted mouth. A local

co. presented Emeralds quite creditably to a fair house. Millie Worthington's Emeralds, H. Rogers' Old Man Rogers, and Kate Smith's Old Lady Rogers being distinguishing features. Samples of Paradise Alley 6 with excellent John Drew in Remembrance; Hiramson the Third 10; Henry E. Disney in The Thunderbolt 16; My Friend from India 17. —**THEATRE:** Overlooked to its great success in Boston, Jack and the Bonnet dates of 18-20 are canceled, and it will not be seen here till later. Edwin Dwight.

LOWELL.—OPERA HOUSE (Pay Brothers and Hordford, managers): Thompson and Ryer's The Sunshine of Paradise Alley Jan. 27, 28 is finely equipped with scenery and in the hands of a capable co. They opened well, but next day experienced an Eastern blizzard that affected business. Cleveland's Minstrels 2, but the entertainment was not up to expectations. Delia Annie Russell, Joseph Wheelock, Horace Lewis, Geo. Standing, and other clever people were here 20 in See. They played to an immense audience, but business fell off on the evening performance. The Court Payne co. for a two-weeks' engagement 1 opened to splendid houses, and are giving a fine entertainment. —**MUSIC HALL:** (W. H. Woods, manager): Sam T. Jack's Circus gave very satisfactory performance to good houses 25 30 and 31. His Grand Glorioso followed 1-3 with matinee, and has had good attendance. Ed. F. Rush's Excelsior 4 6. Twentieth Century Maids 11 15. —**SAVOY THEATRE:** (Richard and Weston, managers): The stock co. appeared during the week of 25 in The Lady of Lyons. Mr. Weston gave a virile characterization of Claude Melville, and Miss Stahl's Pauline was a delightful piece of work. The place was artistically staged and colorful. They covered a fair business. Led A-tray and Camille are the next bills. —**THEATRE:** Manager Richard's recovery from his accident is so far, but he is now able to report at the theatre every day. —**Arnold Daly and Jennie Lind Lewis,** who are in town, took part in a recent amateur entertainment. Ormsby A. Court.

FALL RIVER.—ACADEMY OF MUSIC (William I. Wiley, manager): A Romance of Coss Hollow Jan. 20, 21 found favor with small audience. Walter's Comedy co. 1-4 to a repertoire of popular plays did fair business. Injured Innocence, local, 9. 10: Robert Mantell 11; U. T. C. 13: Tony Parrell 15 17; Reaping the Harvest, local, 18-20. —**RICH'S THEATRE:** (Charles A. Taylor, manager): Sam T. Jack's Orange Blossoms co. 20 21 met with a fair reception from small audience. Sam T. Jack's Circus 13 did small business. Twentieth Century Maids 6-10. Florida Excelsior 11-13; Excelsior 15-17; London Gaiety Girls 18-20. —**FALL RIVER OPERA HOUSE:** (J. W. P. Wiley, manager): This theatre, formerly the Waterland, reopens with a stock co. under the management of Mr. Wild, formerly manager of Rich's Theatre. Led A-tray will be put on for the first week, with Max Freeman and Nadine Winslow in the leading parts.

SOUTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Munde, manager): Hogan's Alley 2, with some first-class comedians, pleased a fair house. Hiramson the Third 4 mystified a small audience. Hiramson Hiramson with her dances added much to the pleasure of the audience. Eliza R. Spencer in Romeo and Juliet 8; Daniel Sully in O'Brien the Contractor 13. —**WILSON OPERA HOUSE:** (Thomas Hanley, manager): Shannon's Own co. presenting A Fatal Wedding, All on the Quiet, Our German Cousin, A Gay Young Sport, The Blinded Detective, Ten Nights in a Bar-room, A Double Life, A Universal Match, and Beyond the Rockies, week of 1, with matinee each day. Co. not up to average. —**THEATRE:** The City Council has adopted an ordinance requiring that all theatrical posters and lithographs be inspected by the Chief of Police.

TAUNTON.—THEATRE (R. A. Harrington, manager): Local talent in the new opera, A Royal Barber, by Charles Danne, 2-4 to large and fashionable audience. The scene of the opera is laid in Normandy, where the Sells law is in vogue, and the crown being for sale, is purchased by Pedro, the village barber. The music is light and catchy, and in the hands of professionals would make a strong addition to any opera's repertoire.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Sunshine of Paradise Alley played a return engagement to the capacity of the house Jan. 20. W. S. Cleveland's Minstrels, with Billy Emerson, gave a satisfactory performance to a fair house 20. Bennett and Moulton Comedy co. began a week's engagement 1, opening in A Romance of Home to big business; performance one of the best seen here at popular prices. A Brevity Time 8; Blaney's The Electrician 10; Ward and Volcan 11; Hogan's Alley 13.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Too Much Johnson was presented by a good co. to a fair house Jan. 27. A Brevity Time did a light business 20. See, with Annie Russell in the title role, supported by a fine co., pleased a fair audience 2. Ward and Volcan 8; for two weeks; Confusion 20; Ward and Volcan 25.

SALER.—MECHANIC HALL (Andrew, Moulton and Johnson, managers): Too Much Johnson Jan. 27 to fair audience. Ethel Tucker co. 9-11.

WILMINGTON.—MUSIC HALL (H. E. Morgan, manager): Sewing the Wind Jan. 20 to a packed house, delighted audience. Robert Mantell in Mothers 4; Ward and Volcan in A Run on the Bank 10; London Gaiety Girls by the M. H. S. 19 the Lapworth Dramatic and Comedy co. in Finlay's Fortune 20.

Worcester.—THEATRE (I. F. Rock, manager): See Jan. 23, Chevalier 20, Brian Ross 1, The Gay Fiddlers 2, and Robert Mantell 2 to good houses. —**LORRY'S OPERA HOUSE:** (Alf T. Wilson, manager): Fiddle and Banjo's Drawing Cards 27 28. Down in Dixie 13. —**FRANK STANLEY'S OPERA HOUSE:** (George H. Stachell, manager): See Jan. 23, Jack Jan. 23-20, Rich on Burton 1-3 to fair houses.

WALTHAM.—PARK THEATRE (Ed. Davenport, manager): Frohman's Sewing the Wind 1 to fair business; excellent performance. J. J. Watson's concert 4; Gilmore and Leonard's Hogan's Alley 8; Uncle Tom's Cabin 20. —**THEATRE:** The trunks containing the costumes of the Sewing the Wind co. were misplaced, and did not reach here until after 8 o'clock, delaying the rising of the curtain until nearly 9 o'clock.

SOLYMER.—OPERA HOUSE (W. E. Kendall, manager): Too Much Johnson Jan. 29 to large and well-pleased audience. Gorton's Minstrels 12. —**THEATRE:** Georgia Cayvan 11. —**THEATRE:** (T. F. Murray, manager): Owen's Entertainers 25 30 finished to poor business. —**ITEM:** T. F. Murray, the present lessee and manager of the Empire, purchased it for \$25,000 at public auction on 20.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Cole, manager): Captain Jack Crawford gave an interesting lecture Jan. 20, the audience being small on account of the weather; first-class entertainment. Margaret Fuller in The Princess of Beaulieu, a fair audience 20. Miss Fuller and her supporting cast, were the best ever seen here. She received several encores during the second act; audience captivated. Gilmore and Leonard in Hogan's Alley 2 amused a very large and enthusiastic audience; performance gave excellent satisfaction. Donald Robertson in The Man in the Iron Mask 18.

GREENFIELD.—OPERA HOUSE (H. J. Lawler, manager): Ex-Senator J. J. Rogers entertained a large and well-pleased audience 1. Fiddle and Banjo's Dramatic Club in Snarecock and the Rose 3; Greenfield Comedy Club in Still Waters Run Deep 12; Sewing the Wind 20.

SOUTHERIDGE.—Y. M. C. A. HALL: Black Dinno Minstrels, played to a full house Jan. 20. H. E. Chene's songs made a hit.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Barrett, manager): Sewing the Wind 2; good business. Herbert Sears and Maud Edna Hall play parts formerly taken by J. H. Gilmore and Mary Hampton in a very acceptable manner, and have the support of an excellent co. Katherine Rober 9-12.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Caverly, manager): Henry L. Southwick 1 is a favorite to a large and immensely pleased audience. Numerous curtain-calls attested the audience's appreciation of Southwick's clever work. The Barker Entertainment co. 5, 6; Robert Mantell in Mothers 10; Star Course, presenting Dr. George R. Clark's Operatic Concert co. 11.

NEW BEDFORD.—THEATRE (William R. Cross, manager): Charles Frohman's See 3 to good and fashionable audience. Annie Russell, Joseph Wheelock, and Horace Lewis deserve special mention. Charles Aut 8; Ward and Volcan 9; Robert Mantell 12. —**ITEM:** Celia Cavannah, of the Theatre office staff, is confined to her home by illness.

MARLBORO.—THEATRE (F. W. Riley, manager): Coss Hollow Jan. 27 to very fair house, but did not give satisfaction. Sewing the Wind 3 to very fair audience. The co. is strong, and they gave the best of satisfaction. Herbert R. Sears and Maud Edna Hall as Mr. Braxton and Emma, respectively, were recalled three times. Maud Edna Hall as Ned Annesley came in for a share of the house. A Brevity Time 13; Florida Excelsior 18; Ward and Volcan 17; Tony Parrell 20; Forsberg Dramatic co. 23-27.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): House dark Jan. 27 4. The Germans in The Gilgamesh Abroad, booked for 28, were postponed, and did not arrive in time to play. Down in Dixie, booked for 28, cancelled his date. The Merry World 6; Georgia Cayvan in Mary Pennington, Station 10; Yale Club 17; Captain Independence 18; Men in the Iron Mask 20.

PITTSFIELD.—ACADEMY OF MUSIC (Minnie Callahan, manager): Joe Ott and his capable co. played to a good audience Jan. 20, and gave a good performance. Tony Parrell in Garry Owen pleased a small audience 3. Hiramson, magician, 8.

AMHERST.—OPERA HOUSE (J. R. O'Neil, manager): Sewing the Wind Jan. 27 to the largest audience of season. This is the best co. seen here this season. Charles E. Cook's repertoire is to good business 1-3.

LYNN.—THEATRE (Dodge and Harrison, managers): Sewing the Wind Jan. 20 gave satisfactory performance to large house. But Harry's See 4 pleased a good audience. Jim the Penman 8; Gail 2; A Florida Excelsior 9. —**THEATRE:** (Dodge and Harrison, managers): Fiddle and Banjo's Drawing Cards 1-3 gave good performance to light house. House dark 1-4. Dave Martin's Big Extravaganza co. 5-7.

GLOUCESTER.—CITY HALL (Lathrop and Tolson, manager): A Brevity Time 3 to a small house; very pleasing performance.

WESTFIELD.—OPERA HOUSE (A. H. Parsons, manager): Hiramson the Third 6; Gorton's Minstrels 9. —**THEATRE:** Sully 13 in O'Brien the Contractor; O'Dowd's Neighbors by Murray and Murphy 24.

MICHIGAN.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): James O'Neill played an engagement that was only fairly profitable Jan. 20, 21. Virginia and Monte Cristo were put on in very good style and deserved more recognition. Rhéa in Nell Gwynne 1 interested a fair audience, co. excellent. The Michigan co. stranded here and were given a benefit by the local lodge R. P. O. E. 2, which suited the co. a substantial amount. Stuart R. Sims 8. —**GRAND O. STAIR,** manager: When London Stage proved a successful attraction 1-3; the co. and play are above the average. In Darkest Russia 4-6.

MONROVIE.—TURNER OPERA HOUSE (Henry D. Field, manager): 6 Bells to good business 5; Frank Tucker co. 8 and week.

OWosso.—THEATRE: The World Against Her Jan. 27 to fair a house; performance good. Cinematographs 20-22 to crowded house. Rhéa 6.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): The Magnifico co. 4-6.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): James O'Neill in Monte Cristo Jan. 27 drew a large house and gave excellent satisfaction. Andrew Mack in Myles Aron 20 delighted a crowded house. He was supported by Olive White, who was presented with beautiful floral souvenir. Rhéa 3; Mr. Tim Murphy 4.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Andrew Mack in Myles Aron Jan. 20 to good business and gave excellent satisfaction. In Missouri 2; Rhéa 11.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Dark 1-4. Faust, billed for 6, canceled. Rhéa 13.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): James O'Neill in Monte Cristo had good house Jan. 20, giving excellent satisfaction. Andrew Mack in Myles Aron 20 delighted a crowded house. He was supported by Olive White, who was presented with beautiful floral souvenir. Rhéa 3; Mr. Tim Murphy 4.

MUSKOGEE.—OPERA HOUSE (F. L. Reynolds, manager): Rhéa in Josephine Jan. 20 to a large and fashionable audience. When held a reception on the stage after the performance. Mowrah Minstrels, local, 9; Woman's Club, local, 2; Frederick Ward 25.

PLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Animatograph to good business week of Jan. 21. —**TRAYER'S OPERA HOUSE:** (Stone and Thayer, managers): Dark week ending 2.

SAULT STE. MARIE.—SOD OPERA HOUSE (Given and Grandler, managers): Locust in Queen Esther 3, 4. —**THEATRE:** The litigation over the ownership of the Soda Opera House has at last been terminated in favor of W. Given. The house will in future be managed by Given and Grandler.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): James O'Neill in Monte Cristo Jan. 27; good performance to fair house. House dark Jan. 28 4. Major Symphonies Club 10; Major Levin Handy, lecturer, 12.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman & Steiner, managers): Minnie Maddern Fiske in The Night to Happiness Jan. 27 gave an excellent performance. Car co's Past Mail 11.

BATTLE CREEK.—HARRIS' OPERA HOUSE (R. E. Smith, manager): Temp-rance Town Jan. 20 pleased a fair house. George Richards and Eugene Canfield 4 did good work.

DOWAGIAC.—BUCKWORTH MEMORIAL THEATRE (W. T. Leake, manager): James O'Neill in Monte Cristo 1; good house; audience enthusiastic; O'Neill and co. were called before the curtain after each act, and after the fourth O'Neill was forced to make a speech.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Minnie Maddern Fiske Jan. 20 in The Night to Happiness to a delighted audience. In Madeline Mrs. Fiske has a role fitted to display her marvelous ability. Temperance Town 20 to a small but more than appreciative audience. James O'Neill in Monte Cristo 2 delighted a large audience. In Missouri 4 canceled. Tim Murphy 5; The D. f. after 10. —**GRAND OPERA HOUSE:** (W. H. Foxworth, manager): Prof. M. P. Leach, hypnotist, closed week 30 to fair business. A Racing Romance 5 6; John H. Stevens in Unknown 10. —**ITEM:** The Elks entertained the members of the James O'Neill co. 2.

YPSILANTI.—OPERA HOUSE G. (A. Byers, manager): Carter's Past Mail 2 drew a \$100 house; co. and effects about the poorest ever seen here. No bookings ahead.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Hoyt's A Temperance Town, with Richards and Canfield in the leading roles, pleased a fair house 20. Egypt, local, 4, 6. Rhéa 9.

MISSOURI.

ST. JOSEPH.—TOOLEY THEATRE (C. U. Philleary, manager): Hoyt's A Black 5; co. by a strong co. to large house Jan. 20. Maud Edna Hall 27 lectured to good house on Cuban war. Thomas W. Keene, well supported by Charles B. Hanford and fair co. 20, to good house. Yvette Guilbert booked for 26 canceled at the eleventh hour and large advance sale had to be refunded. Rhéa's Evangelism. —**THE CROWD THEATRE:** (E. H. Brighton, manager): Katie Emmett and good co. in Walk of New York played a large audience 20. Rosabel Morrison in Carmen 2; two performances; fair business. Lewis Morrison 3; Son's Band 8.

CARTHAGE.—GRAND OPERA HOUSE (H. P. Hall, manager): Chase and Lister week of 4 to crowded house.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Alva Heywood Jan. 27 canceled on account of illness in family. Shadows of a Great City 28 to good business. R. A. McCrea, Lizzie Kendall and Julia Stewart pleased the audience with their week's balance of co. fair. Andrew Opera co. in Finlay's Fortune 2; Past Mail 7. —**HAYES OPERA HOUSE:** (H. H. Haven, manager): Hanson's Ventriloquist and Graphophone 24-4. —**ITEM:** Manager Haven was in Kansas City 1 on business.

SPRINGFIELD.—BALDWIN THEATRE (George B. Nichols, manager): A musical entertainment was given by local talent Jan. 27, 28 to fair business. Murray and Mack 20; good house; audience well pleased. Alabama 5.

MARCELINE.—GRAND OPERA HOUSE (W. E. Cannon, manager): House dark week ending 6. Graham Earl 18.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Beach and Bower's Minstrels Jan. 28 to a good house. Robert Moore, dramatic orator, under auspices of Y. M. C. A. 29 to fair house.

MEXICO.—PERRY'S GRAND OPERA HOUSE (Gentry and Watrell, managers): Shoot the Chutes Jan. 20, small house. Beach and Bower's Minstrels 2; Crow Sisters 15-22; Drows Comedians 23.

COLUMBIA.—HARRIS OPERA HOUSE (R. E. Hallon, manager): Katie Emmett 9; house dark week of 12.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettin, manager): E. H. H. Ventriloquist week of Jan. 19 to good business; entertainment very satisfactory. Beach and Bower's Minstrels 31 to fair house; per-

RHÉA

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WARRENBURG.—MAGNOLIA OPERA HOUSE (Harrison and Mackwood, managers): Students of a Great City gave a good performance Jan. 20. Andrews Opera co. in the Finlay's Fortune 4. —**HOSKINS:** (George L. Osborne, manager): Louis F. Ventriloquist, 4; S. H. Clark, Shakespearean reader, 12; Will Carleton 10. —**THEATRE:** A. L. Wakefield, of Andrews Opera co., was here 20.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Beach and Bower's Minstrels 1 to S. R. O. Performance not up to its former standard. Watson's Minstrels, local, 18; Swedish Quartette 19; Drew's Comedians 24.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Plaza and Co., managers): Florence Hamilton co. in repertoire Jan. 23 to popular prices to good houses. A Baggage Check 2.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Sanders, manager): Dark Jan. 23-20.

GREENVILLE.—OPERA HOUSE (H. K. March, manager): Rhéa's White Crook to good house Jan. 23; clean performance; excellent co. Edna's Ventriloquist 20; pleasing entertainment to good audience. Schubert Symphony Club 8; Past Mail 10; Oliver and Kate Byron 11.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Charles E. Blaney's A Baggage Check 1 to large house. Schubert Symphony Club 2.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Brothers Byrne played to a crowded house Jan. 25.

WINONA.—OPERA HOUSE (J. Strallup, manager): Rhéa's Schiller Ventriloquist to good house Jan. 25, 26; co. strong and cinematograph a taking feature. 8 Bells to a light house 28; co. very poor. The Fatal Card 8.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Frank E. Long Comedy co. closed a week's engagement Jan. 20 to fair business and gave general satisfaction.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): House dark 1-12.

FARGO FALLS.—LYCHON THEATRE (J. P. Williams and C. W. McKay, managers): M. Scroto's Twins gave a good entertainment to a small house Jan. 23. House dark 24-5; H. Albin 9.

MANHATTAN.—THEATRE (Jack Hoffman, manager): Emily Banner Jan. 20 to large and well-pleased audience. Rev. N. D. Hall gave his lecture on John Ruskin 16 to S. R. O. Frank Long's co. in The First Families of Virginia 9.

MONTANA.

FISHKILL-ON-HUDSON.—Academy of Music (A.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Lovell, manager): Mr. Barnes of New York 3-3 to small

week of 8, canceled.

NORTH DAKOTA.
GRAND FORKS.—METROPOLITAN THEATRE (E. I.

manager): De Leon's Comedy co. in Two Brothers
m, 27, Golden Giant Mine 28, in Dixie's Land 29 and
the Red Boy and Police Alarm 30. very fair person.

CANAL DOVER.—BIG 4 OPERA HOUSE (Belter and Cox, managers): Morrison's Faust Jan. 20; big house; fine performance. Peck's Bad Boy 2; Joshua Simpkins; John Griffith 17.

Clara Martin McNeill, manager): Hands Across the Sea Jan. 20; good business; performance excellent. Julie Mills repertoire co. opened 2 for five nights, playing Master and Man to a crowded house. Charles

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The play was enthusiastically received while the entire supporting cast proved excellent. Mr. Seabrooke was called before the curtain for a speech. Sol Smith Russell 1; Side Tracked 8;—Irene: A Trip to Chinatown looked for 25, canceled;—the Lilliputians, looked here 8, 9, and matinee, also canceled owing to too small size of stage. Manager Sid H. Wells is on the sick list, suffering with a gripe.

PALESTINE—TEMPLE OPERA HOUSE (Dillie and Swift, managers): Edison's Vitasec and Vanderville co. Jan. 25 to small business; poor co. George R. Wendling lectured under auspices of Y. M. C. A., to large and select audience 25; every one highly pleased. A Yankee Drummer 27 to small business; fairly good co. Schwartz stock co. 28 29, and matinee, to only fair business; fair popular prices. Co. Proctor Lee, hypnotist, 5-11; Murray and Mack 12; Deanna Thompson's O'd Homestead 13.

DALLAS—OPERA HOUSE (George Ansey, manager): The Merry World Jan. 25, 26 to excellent business; performance good. Thomas Q. Seabrooke 25 in The Speculator to large and appreciative audience. Sol Smith Russell 25 in Bachelor's Romance to the largest house of season, S. R. O. sign being displayed. His support deserves as much praise as himself. Edison's Vitasec 1, 2; Murray and Mack 5, 6.

FORT WORTH—CAMPBELL'S OPERA HOUSE (Phil Campbell, manager): La Loie Fuller, assisted by Elson, the magician, Jan. 25 to small but appreciative audience. The Merry World 27, matinee and night, to well filled house. Thomas Q. Seabrooke, supported by one of the most evenly balanced casts seen here this season, presented The Speculator, matinee and night, 29 to full house. Mr. Seabrooke received several curtain calls. Sol Smith Russell made his reappearance here 30, after an absence of three years, and presented The Bachelor's Romance to S. R. O., the receipts being over eleven hundred dollars, and in the face of the worst snow storm here for sixteen years. The co. is above the average. Bertha Creighton as Sylvan and George W. Denham as Martin divided the honors with Mr. Russell. They received curtain calls after each act.

TEXARKANA—GHO'S OPERA HOUSE (Harry Ehrlich, manager): Thomas Q. Seabrooke in The Speculator at advanced prices to good business Jan. 27. Lincoln J. Carter's Grand Mail 28 to only fair house. Punch Robertson 1-4.

TYLER—FAIR OPERA HOUSE (T. W. Parks, manager): Vitasec entertained small audience Jan. 28, 29 Merry World 4.

CLARKSVILLE—TALLING'S OPERA HOUSE (R. M. Weaver, manager): The Fast Mail to packed house Jan. 27; audience delighted.

GREENVILLE—KING OPERA HOUSE (J. O. Teagarden, manager): Side Tracked Jan. 26 to small audience. KING'S AUDITORIUM (J. O. Teagarden, manager): An Old-Time Cake Walk 28 to good business.

HILLSBORO—LEVY OPERA HOUSE (Shields and Mendelhall, managers): The Merry World co. 8; Side Tracked 4.

MARSHALL—OPERA HOUSE (Johnson Brothers, managers): Merry World co. 5.

BRENNAN—GRAND OPERA HOUSE (Alex. Simon, manager): Eddie Foy in Off the Earth to a good house Jan. 28; splendid performance. Thomas Q. Seabrooke in The Speculator 2; Side Tracked 18; Our First 18.

SHERMAN—COX'S OPERA HOUSE (Frank Ellsworth, manager): Jule Walters in Side Tracked Jan. 29 to almost empty house Co. deserved nothing better. W. J. Bryan lectures 7; Murray and Mack 8; Alabama 13.

CORSICANA—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): Stuart Robson and Madame Janouchek in Mrs. Ponderbury's Past Jan. 22; audience well pleased. The Vitasec co. to a poor house 25, 27, which was in keeping with the performance. The Leon, hypnotist, 1.

MARLIN—KING'S OPERA HOUSE (Chester Halle, manager): The Fast Mail to fair business Jan. 18; performance good. Frank Jones in A Yankee Drummer and Our Country Cousin 15, 16; business fair; excellent satisfaction. William L. Roberts and Olive Martin in Fast to S. R. O. 21. Co. very strong and gave a magnificent production. Blind Boone concert co. 15. Irene: The Irish Stew co. stranded here on Jan. 10. One female member was left here almost destitute, but the members of The Fast Mail, Frank Jones, and Faust co. made up a purse sufficient to send her to her home in Missouri. It is probable that a new Opera House will soon be built here.

NAVASOTA—COLUMBIA OPERA HOUSE (M. Gader, manager): House dark week ending Jan. 20, Tornado having canceled. Blind Boone 10.

DENISON—OPERA HOUSE (Milton L. Epstein, manager): Jule Walters' Side Tracked co. Jan. 25 did a good business and gave a poor performance. Jule Walters as the tramp was the only redeeming feature. Murray and Mack 4.

HOUSTON—SWEENEY AND COOMBS'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): The Baldwin-Melville co., afternoon and evening, Jan. 25-26 at popular prices, gave excellent performance which afforded general satisfaction to patrons. The Baldwin-Melville co. (return date) 1. E. C. Floss 2 The Lilliputians 3; Sol Smith Russell 4; Thomas Q. Seabrooke 5; Merry World Opera co. 6.

BELTON—GRAND OPERA HOUSE (A. J. Embree, manager): Side Tracked 6; Roberts in Faust 10.

BOWIE—GRAND OPERA HOUSE (T. H. Wear, manager): Jule Walters in Side Tracked to large and enthusiastic audience Jan. 20. Co. first-class. Curtis Comedy co. opened a week's engagement 1 in repertoire at popular prices; performance excellent; attendance good.

TEMPLE—BIJOU OPERA HOUSE (F. A. Vennay and Co., managers): House dark Jan. 25 26. Coming: The Merry World, Side Tracked, Faust.

EL PASO—MYAN'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark week ending Jan. 30. Old Homestead 2; Grand Opera co. 7 and week.

AUSTIN—HANCOCK OPERA HOUSE (Rigby and Walker, managers): Eddie Foy Jan. 25 in Off the Earth to fair business. Leon, hypnotist, 25-31 to good houses. William J. Bryan lectured 29 to packed house. Merry World 1. Sol Smith Russell 2; Thomas Q. Seabrooke 3; The Lilliputians 4.

YOKUM—FRONT STREET THEATRE (W. J. Douglas, manager): William L. Roberts, assisted by Olive Martin and a good co. in a production of Faust Jan. 29 had a large and appreciative crowd. The Pay Train, with Carrie Lamont, 30. The performance was cut presumably on account of the very small audience. Irene: Jesse Smith-Whitfield, of this city, formerly with the People's Theatre stock co., and for some time past on the sick list, has recovered.

CALVERT—CABINET'S OPERA HOUSE (J. P. Casimir, manager): House dark Jan. 25-29. Edison's Magniscope 35.

SEBUN—ELIEN'S OPERA HOUSE (H. Friedlander, manager): House dark week ending 2.

WHARTON—PRINCE OPERA HOUSE (Peine Brothers, manager): The Colby Jan. 22, 23 to good business. Co. good. William L. Roberts in Faust 25 to small business. Audience well pleased. Co. good. Pay Train 2; Fast Mail 5.

UTAH.

SALT LAKE CITY—GRAND OPERA HOUSE (John R. Rogers, manager): By Proxy week of Jan. 24 to fair business. LUCY THEATRE (Gates and Ellsworth, managers): John Dillon in Wanted, the Earth to fair business. The Vitasec which was introduced between the acts proved to be a great drawing card. (CARNIVAL: Madame Nordica 13 to 2000.—Irene: Marie Vallois terminated her engagement at 4 to Grand 29 and left for her home in New York.—Victory Bateman arrived from San Francisco 25 to join the stock co. at the Grand.

ODEN—GRAND OPERA HOUSE (Joseph Clark, manager): John Dillon in Wanted the Earth to a very small

Monteville Flowers in moustique, Ben Har. 1 for masonic benefit; good audience.

WELLSFORD—GRAND OPERA HOUSE (G. W. Garry, manager): Walker Whiteside 2; S. R. O.; Baccroft 20.—Irene: O. W. Roach, of Bellefonte, with the De Leon co. at Baccroft 20, N. Y.—The Chantry Vanderville, local talent; management of F. E. Hubbard, have commenced rehearsals.

SALEM—GRAND OPERA HOUSE (Elliott and Geiger, managers): Sporting Crase Jan. 30; light business; very satisfactory. Peck's Red Boy 1; fair house; fine co. Joshua Simpkins 5; Black Crook 5; Limited Mail 12; Saturday 17, 18.

PREMONT—OPERA HOUSE (Heim and Haydon, managers): Yale's Twelve Temptations 9; Rhia 18.

MARIETTA—AUDITORIUM (M. G. Seipel, manager): Sporting Crase 19; Griffith's Faust 23.

LORAIN—WAGNER'S OPERA HOUSE (C. M. Russell, manager): Dark 15-20.

DEPIANCE—CITIZEN'S OPERA HOUSE (L. E. Ralston, manager): Morison's Faust 3 was well received by fair house. Limited Mail.

CANTON—THE GRAND (L. R. Cool, manager): S. R. O. 15 to 20; popular prices pleased large audience Jan. 24-29.

ALLIANCE—OPERA HOUSE (F. W. Gashill, manager): Joshua Simpkins 3; good business.

NEWARK—MEMORIAL AUDITORIUM (Foreman and Rosenbaum, managers): Mrs. Tom Thum co. 6, matinee and evening; fair business; return engagement 12.

ELYRIA—OPERA HOUSE (W. H. Park, manager): Agnes Wallace-Villa in The World Against Her 5.

MIDDLETOWN—SONG OPERA HOUSE (W. L. Dehaup, manager): Shore Acres 2; medium house.

CIRCLEVILLE—GRAND OPERA HOUSE (Steve J. Henry, manager): Walker Whiteside in The Merchant of Venice 3; fair business.

PORTSMOUTH—GRAND OPERA HOUSE (H. S. Grimes, manager): Renfrow's Jolly Pathfinders week of Jan. 22; moderate success; co. clever. Walker Whiteside 4 in Richella. Minnie Madden Fluke 11; White Crook 16.

XENIA—OPERA HOUSE (C. L. McClellan, manager): Josie Mill's Dramatic co. Jan. 25; Shore Acres 3.

NEWCOMERTOWN—CITY OPERA HOUSE (I. S. Lee, manager): Mozart Symphony Club Jan. 29 failed to reach here. Joshua Simpkins 2; Irving French co. 18-20.

CHILLICOTHE—MASONIC OPERA HOUSE (E. S. Robinson, manager): Hogan's Alley did good business Jan. 27. Dugly Bell and co. in A Midnight Bell 29; capacity of house.

OREGON.

BAKER CITY—RUST'S OPERA HOUSE (Phil V. Nehergall, manager): Georgia University Graduates to S. R. O. Jan. 20. The Dazzler 5.

ASTORIA—FISHER'S OPERA HOUSE (L. E. Selig, manager): Pawley Stock co. Jan. 21-25 canceled. Louis James in Spartacus 1.—COLUMBIA OPERA HOUSE (A. Liberman, manager): House dark.—Irene: Ed M. La Rosa, who has been employed by Manager Selig for some weeks past, went to Portland on a forged check for \$25 and was arrested at a local bank for payment. A day or two later came back for a like amount. Both checks were in favor of La Rosa and signed with a poor imitation of Mr. Selig's handwriting. The first was endorsed by F. Strobel and Co., proprietors of the Louvre Concert Hall, Portland and the other by Manager Col. Hall, of the Marquess. Besides this he borrowed \$5 from G. W. Allen, a ticket broker, saying Mr. Selig would pay it.

PENNSYLVANIA.

HAHANOV CITY—GRAND OPERA HOUSE (J. I. Quirk, manager): The Bowers Girl, with Lillian Keene in the title role, drew a fair house and seemed to please everybody Jan. 20. The co. is well balanced, and introduce some splendid specialties. Other People's Money to a fair house, and gave excellent satisfaction. 20. Hannyway Lenoire in capital as a Chicago stockbroker. The play and co. made such a hit that they played a return date 2 to much larger business. Rosa D'Arcia, prima donna, assisted by G. R. Vinton, humorist, to the capacity of the house 3, but performance was not up to expectation. The Real Widow Brown 5; Himmels's Ideals week of 6; Yellow Kid 15; Charley's Aunt 18.—HARRISBURG THEATRE (John Harber, Jr., manager): The Beach Family Vanderville co. closed a fair week's business 20, having a splendid house. Alfred Beach, a child of not more than six years, who takes off "Chippie Fadden," is very clever. Prisoner of Zenda, Palace of New York, and A Railroad Ticket appear week of 8.—Irene: Edward Rowland, with The Bowers Girl, has many acquaintances here, who are pleased to see him so well cast for his part of Selwyn.—William Newton, of Boston, and stage-manager of Keller's old opera house two years, is here. He now attends to "prop" for Himmels's Ideals.—Frank Williams, of Rob Roy co., had one of his beautiful mounted stage settings broken in the store at Shennock 25.—A Last Look was produced by amateur talent at Boylan's Hall 20.

R. W. SHREVESTER.

SCRANTON—THE FRATHINGHAM (Wagner and Bala, managers): George Seabrooke and Bala Stevens co. Jan. 25-29 in repertoire, giving six entertainments to fair business. The co. is fair, and have pleasing specialties. Daniel Sully 2 in O'Brien the Contractor to large business. The play was well liked, and the quartette scored repeatedly.—DAVID'S THEATRE (George E. Davis, manager): Dark 25-30. Burns and Men's Vanderville 13 to rather light business; co. fair.—ACADEMY OF MUSIC (H. H. Snyder, manager): Walter's Comedy co. 25 3, giving twelve entertainments to large and pleased audiences.

BETHLEHEM—OPERA HOUSE (L. F. Walters, manager): A Bowers Girl Jan. 20 to fair business; good attraction. Edison's Vitasec and Concert co. 3, 4 to good business. William Barry in The Rising Generation 9; Prisoner of Zenda 18; Other People's Money 18; Miss Francis of Yale 22; Liberty Minstrels (house) 21.—Irene: Edwin P. Lewis, musical director of The Bowers Girl, was married to Lydia Edwards, of St. Louis, at Packerburg, W. Va. on Jan. 4.—Edwin Trevor, late with the disband Gus Williams' co., was in town 20.

ALLENTOWN—ACADEMY OF MUSIC (H. E. Worman, manager): Harry Williams's new melodrama, A Bowers Girl, attracted a good audience Jan. 27. Lillian Keene, a clever soprano, who assumes the role of Nora Hollman, a Bowers society leader, made quite a hit. Kate Watson shared the honors with Miss Keene. Between the street and capital. The Edison Vitasec and Concert co. gave three entertainments 20, 26, drawing fair houses. The entertainment is quite a novelty, and audiences were pleased. John Isham's Octoroon gave two very enjoyable performances 1, 2. The co. is composed of very good material. Beside Lee's singing was greatly admired.

WARREN—LIBRARY THEATRE (F. R. Scott, manager): The cast, "Ethan," was rendered by a local church society Jan. 25-29 to large houses. The Pay Train co. opened 1 for a three night engagement to S. R. O. The plays presented are The Pay Train, Money to Burn, and The Captain's Mate. The performances gave satisfaction at low prices. Darkest America 6; Mackay Opera co. 8 and week.—Irene: After the performance of Ethan, 20, a banquet was given to the members of the co. and their friends on the stage, and proved a very pleasant affair.—Manager De Courcy, of The Pay Train co., dears it understood by local managers that Florence Bentley is not a member of his co., and is not appearing at popular prices.

HARRISBURG—GRAND OPERA HOUSE (Markley and Co., managers): The Wolford Comedy co. in a repertoire at popular prices drew very good houses Jan. 25-30. The plays were The Streets of New York, The Brand of Cain, and The Smugglers. Wilton Lackey and an excellent co. produced Dr. Belgraff 1 and pleased large audiences. The Tornado 2 to a very light house. This was on the night of the burning of the State Capitol building, and in consequence the greatest attraction was elsewhere than in the Opera House. The Mask and Wig Club, of this city, produced The New Partner, a play of doubtful paternity, to a fair audience 3.

DU BOIS—FULLER'S OPERA HOUSE (James Russell, manager): Darkest America 2 to a packed house, and many turned away; performance gave fair satisfaction. Actors' Holiday 5; Guy Brothers' Minstrels 8; Hiram Greese, under the name of talent, consisting of members of the Du Bois Concert Brass Band and ladies, on 12.—Irene: The Elks gave a reception 2 to lady visitors.

BUTLER—PARK THEATRE (George N. Burckhalter, manager): Kittle Rhodes Jan. 25-30 to fair houses and satisfaction. Sporting Crase 4 gave excellent satisfaction.

tion to a large and enthusiastic audience. The co. is composed of clever people. George H. Adams playing the leading role. Stetson's U. T. C.; Non-Final 17; Joshua Simpkins 22; Darkest America 23.—Y. M. C. A. HALL: Temple Quartette and Concert co. 11.

WILKESBARRE—GRAND OPERA HOUSE (M. H. Burgunder, manager): Whitney Opera co. sang Rob Roy to a 5917 house Jan. 30 in a very satisfactory manner. Colonel E. B. Hay, of Washington, delighted a large audience 2. O'Brien the Contractor 2; Prisoner of Zenda 8; Dig Bell 10.—WITING HALL (N. H. Brooks, manager): The Tornado 25-26; performance and business fair. The London Gaiety Girls played to good business 1-3. The Night Owls 6-10; Little Trifle 11-13.

LANCASTER—FULTON OPERA HOUSE (R. and C. A. Yecker, managers): Walter's Comic Opera co. closed a big week's business Jan. 30. The specialties of the Lily Quartette, Mildred Dempsey and Edgar Lowell were well received. Kennedy's Players, including E. P. Sullivan, who is a favorite here, played very large audiences 1-3, presenting Two Orphans. Ticket-Leave Man and The Midnight Express. At the Wednesday matinee there were nearly 1,700 paid admissions. The Ensign drew fair audience 4. The Burglar 6; Isham's Octoroon 9, 10; Other People's Money 12; After Dark 13.—ORANGE STREET OPERA HOUSE (W. O. Fraily, manager): Edison's Projectoscope did fair business 1-4, giving matinee every day. Keady Concert 9.

LEBANON—FISHER OPERA HOUSE (George H. Spang, manager): Tornado 4.

DAWSON—GRAND OPERA HOUSE (J. S. Langhrey, manager): Sporting Crase canceled date of 4, with a very large advance sale. House dark week of 7.

MT. CARMEL—G. A. R. OPERA HOUSE (Joe Gould, manager): House dark 1-7. My Dad the Judge 18; Lillian Kennedy in Deacon's Daughter 19.

BLOOMSBURG—OPERA HOUSE (A. Q. Schumann's co. in The Real Widow Brown 12.—AUDITORIUM: Led T. Powers in characters from The Rivals to S. R. O.

TYRONE—ACADEMY OF MUSIC (C. M. Waple, manager): May Smith Robbins in Little Trifle 3; very good performance to small audience.

CARBONDALE—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Daniel Sully in O'Brien the Contractor 18; good business; fine performance. Conroy and Fox 5; The Spencers 15-20; Eliza R. Spencer in Dances and Pythias 18; Al G. Field's Minstrels 25.

HAUCH CHUNK—OPERA HOUSE (Robert Heberling, manager): Whitney's Opera co. presented Rob Roy Jan. 29 to good business; performance excellent. Edwin H. Carroll made a decided hit as the Mayor. After Dark co. 10.

JOHNSTOWN—CANTIERA THEATRE (Wishler and Myers, managers): Little Trifle Jan. 29, 30 to fairly good houses; performance fair. George H. Summers and Belle Stevenson in repertoire 1-3, with matinee, all to fair business; co. has several pleasing specialties. Ermani in her beautiful spectacular dances won great applause. La Petite Beale delighted the audience by a black-face performance.—JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): House dark.

MONTGOMERY—NEW OPERA HOUSE (T. E. Grady, manager): The Tornado Jan. 27; good house and well pleased audience. Actors' Holiday 5; poor house; fair performance. House dark 7-13. Conroy, magician, 15.

M'KEESPORT—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Stetson's U. T. C. co. gave a clever performance to a fair house Jan. 29. Peter Baker in musical comedy to good business 44.

YORK—OPERA HOUSE (R. C. Fenta, manager): Edison's Projectoscope Jan. 25-30 to good audiences; entertainment meritorious. Maude Hillman opened a week of repertoire at popular prices 1 to an overflowing house in Charity Bess. Play well mounted, and co. good.

WAYNESBURG—OPERA HOUSE (Cooke and Munsell, managers): The Non-Jetties I had a good house, and gave very good satisfaction. A Branch of Keys 15.

HANTOCK—BROADWAY OPERA HOUSE (James Kluckman, manager): Edward Harrigan in Old Lavender Jan. 25 closed a fair house. Madge Tucker Comedy co. opened 1 for three nights to big business, and gave the best of satisfaction.

UNION CITY—COOPER OPERA HOUSE (Thomas A. Cooper, manager): June Agnot Jan. 25-27 to poor business; excellent band and orchestra, and good satisfaction. Darkest America 9.

PUNKSUTAWNEY—MARSHING STREET OPERA HOUSE (J. C. Fish, manager): Guy Brothers' Minstrels 18; Carter, magician, 21, 22; Joshua Simpkins 27.

POTTSTOWN—GRAND OPERA HOUSE (George R. Hartman, manager): House dark 1-4.

MILTON—GRAND OPERA HOUSE (Griffiths and Co., managers): The Tornado 1 played a small house. Madge Tucker 5-10; Sticker and Rhoad's Minstrels (local) 11.

PITTSBURG—MUSIC HALL (C. C. King, manager): The Elroy Stock co. in The White Squadron, Lord of the Midnight Sun, East Lynne, She, Paradise Alley, and Son of Ice 1-5 to packed houses; best low-priced co. seen here in years. The Real Widow Brown 6; Kennedy's Players 8-15.

NORRISTOWN—GRAND OPERA HOUSE (John E. Murphy, manager): A Railroad Ticket Jan. 20 to fair business; performance good. Minnie Lester opened a week of repertoire 1 to S. R. O.

COLUMBIA—OPERA HOUSE (James A. Allison, manager): Dramatic Roy of Shiloh (house talent) Jan. 29-3 to crowded houses. The production was capably managed by Dr. Samuel Hinkle. Gorton's Minstrels 3; good business; well pleased house.

WILLIAMSPORT—LYCUM OPERA HOUSE (Wagner and Reis, managers): Play Crowd opened 1 for entire week to good business and appreciative audiences.

CONNELLSVILLE—NEW MYERS OPERA HOUSE (Charles E. Jones, manager): Non-Jetties co. Jan. 27, 29 played two large audiences. Co. not as good as in former years. Stetson's Uncle Tom's Cabin co. 20 to a crowded house.

OH. CITY—OPERA HOUSE (C. M. Loshin, manager): The Elroy Stock co. in 25-30 in repertoire to fair business. Sporting Crase, which included a number of very clever specialties, to medium house. Pete Baker 4-6; Darkest America 9; Donnelly and Girard in My Friend from India 13.

TITUSVILLE—OPERA HOUSE (John Gahan, lessee): Wills, Collins and Wills played a return engagement to fair-sized houses afternoon and evening at popular prices Jan. 20.

DANVILLE—OPERA HOUSE (F. C. Angle, manager): Actors' Holiday to fair business Jan. 30; co. weak, excepting Robert and St. John. Madge Tucker's Repertory co. 4-6; The Real Widow Brown 13.

MONONGAHELA—CANTIERA'S OPERA HOUSE (Sam P. Vobe, manager): House dark Jan. 25.

BRADFORD—WAGNER OPERA HOUSE (Wagner and Reis, managers): Spenser's Comedy co. in repertoire opened 1 for week to large houses. Darkest America 9; 1055 9-11; My Friend from India 13.

BROWNVILLE—THREE TOWNS THEATRE (L. C. Richie, manager): J. E. Toole Jan. 22; small and well pleased audience. Non-Jetties co. 2; Sporting Crase 9.

READING—GRAND OPERA HOUSE (Geo. M. Miller, manager): The Winter Circus attracted large houses Jan. 20, and gave a good performance. The Ensign was well given 1-3.—ACADEMY OF MUSIC (John D. Misher, manager): The Real Widow Brown 1; Dr. Belgraff 2; Other People's Money 3.—GILBERT'S AUDITORIUM (Charles Gilder, manager): Zero, a spectacular production, was well given 1-3.

FREELAND—GRAND OPERA HOUSE (John J. Welch, manager): Other People's Money 1; good attraction to a fair house. The Real Widow Brown 10; Yellow Kid 17.

ASHLAND—GRAND NEW OPERA HOUSE (Frank H. Walte, manager): Other People's Money Jan. 25 gave an excellent performance to fair business. A better pleased audience never left the house. After Dark 2; poor performance; fair house. The Prisoner of Zenda 12.

WEST CHESTER—ARMSTRONG BUILDING (Davis Beason, manager): The Surge 8.

FRANKLIN—OPERA HOUSE (James F. Keene, manager): American Girl (return engagement) to large audience Jan. 25. Wilson Comedy co. 25-30 to good houses. The Sporting Crase to a good audience 2. Female Minstrels (local) 4, 5 to S. R. O. Clifton Midwestern co. week of 8.

SHAMOKIN—G. A. R. OPERA HOUSE (J. P. Oster, manager): Actors' Holiday 1 to good business. My Dad the Judge 6; After Dark 8.

SHARON—CARVER OPERA HOUSE (P. F. Davis, manager): De Courcy and Mack in repertoire week of 8.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (Wishler and Myers, managers): McAliff Greene co. Jan. 25-29; good business and good satisfaction. Little Trifle 1; poor house. Tompkins's Black Crook 5; A Trip to Chinatown 6; The Sages 8-13; Stetson's U. T. C. 15; Old Homestead 16; Twelve Temptations 17; Prisoner of Zenda 20.

LEWISTOWN—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Little Trifle 6.—Irene: George Hoke, of the Whitney Opera co., is now located here.

WELLSBORO—BACHE AUDITORIUM (Dart and Dart, managers): J. E. Toole in Killyear and The Rains 11.

HARTSTON—GRAND OPERA HOUSE (G. W. Hamersley, manager): W. A. Brady's After Dark co. to poor business 2; performance not up to the standard.

GREENSBURG—KAGGY'S THEATRE (R. G. Cunn, manager): May Smith Robbins in Little Trifle Jan. 27 to a fair audience; performance good. Stetson's Uncle Tom's Cabin co. 3 to standing room only.

CORRY—WEEKS'S THEATRE (A. K. Weeks, manager): Kittle Rhodes opened week of 1 in The Black Flag to packed house; co. well received.—Irene: A. E. Weeks has resigned as manager, and his brother, F. S. Weeks, now has full control of the house.

BEAVER FALLS—SIXTH AVENUE THEATRE (Charles Medley, manager): McAliff and Greene 1-6 gave excellent performance to crowded houses. Our Country 9-11; Griffith's Faust 12.

UNIONTOWN—GRAND OPERA HOUSE (Benson and Marsh, managers): Sages 1-6 to good business. Al G. Field's Minstrels March 9.

ROCHESTER—OPERA HOUSE (C. A. Vandervelde, manager): Sporting Crase 6; Actors' Holiday (return) 9; Limited Mail 10; May Davenport 17.

TARENTUM—ALABAMA THEATRE (C. W. Park, manager): J. E. Toole in Gypsy German 3 to a fair house; play and co. well received. The Actors' Holiday co. 6. House dark 7-20.

MEADVILLE—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Spooner co. Jan. 25-29; big business.—Irene: After the performance 29 the entire co. was invited to a leading café, where an elegant dinner was given, the occasion being Miss Cecil's birthday. She received many beautiful presents from members of the co.

ERIE—PARK OPERA HOUSE (Wagner and Reis, managers): The Lady Slavey 5 proved a profitable attraction. The performance excited anything of its kind ever given here. Dan Dalley was especially good. Miss Buckley, Miss Cahill, Charles Danby, Richard Carl, and Charles Kirke were good in their roles. La Petite Adelaide's dancing made one of the hits of the evening. Madame Sans-Gene 8; My Friend from India 19.

RHODE ISLAND.

PAWTUCKET—OPERA HOUSE (Abie Spitz, manager): H. G. Carlton in The Two Orphans and The Private Secretary Jan. 25-30 to packed houses and delighted audiences. The performances were so good that manager Spitz insisted upon a return date. Dan McCarthy 1-3 and matinee to crowded houses; performance all right. Tony Farrell 11-13; H. G. Carlton 15-17; Bess of Killenash 18-20; O'Hooligan's Wedding 21-24.—Irene: Lillian Washburn, of the Washburn Sisters, will separate from her sister, Blanch, at the close of this

house M. Joseph Murphy in The Kerry Cow 1 to good and appreciative audience; first-class co. Katie Putnam & Georgia University Graduate Minstrels 9.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Gilman and Leonard's Hogan's Alley co., advertising several well known artists who did not appear, gave a poor performance 1 to fair house. Sunshine of Paradise Alley 18.

BELLOWS FALLS.—Opera House: Prisoner of Zenda, looked for 1, canceled. Charles F. Underhill 2; good house; well pleased. The Germans in The Gilboys Abroad 18; Sewing the Wind 18.

MONTEPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Stowe's U. T. C. Jan. 28; fair house. Audie Mole Quartette, under the auspices of V. M. C. A., 2 to large house. The Germans in The Gilboys Abroad 11.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Chevalier 4 to good business; one of the most enjoyable vaudeville entertainments seen here this season. Rob Roy 11; Joe Ott in Star Gazer 12; Sunshine of Paradise Alley 16; American Girl 19; Sewing the Wind 22.—ITEMS: Manager Walker transferred the German date from Burlington to Vergennes, Vt., for the opening of their new Opera House. —Ced Givens, of the Whittier Opera co., and Joe Harris, of the Joe Ott co., were with us last week.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: Charles A. Gardner in Karl the Peddler to small audience.

CHARLOTTESVILLE.—JANFARSON AUDITORIUM (J. I. Leterman, manager): Digh and Laura Joyce Bell in Hoyt's A Midnight Bell & Rip Van Winkle 12; A Trip to Chinatown 5; Thomas Q. Sealbrooke in The Speculator 20.—ITEMS: The policy of the house will be to play first class attractions only in the future.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): House dark. Sol Smith Russell 28.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dunberry, manager): Charles A. Gardner in Federalist 1 to fair business; performance satisfactory. Nellie McHenry & The Honey Hawks 10; Eugene Blair 11, 12.

STAUNTON.—Opera House (W. L. Oliver, manager): Tornado Jan. 28 to small but well-pleased audience. Scores cast both very much ahead of the average. C. A. Gardner & Stowell's Brigade Band 12; Perry Concert co. 12; Trip to Chinatown 18.

WASHINGTON.

SEATTLE.—THEATRE (Cal Nell, manager): Louis James was greeted by S. R. O. houses in Spartacus and My Lord and some Ladies Jan. 28 27; splendid co. Grimmer-Davis co. 29 29 in Humanity.—ITEMS: AVENUE THEATRE (William Russell, manager): Stockwell-Bacon co. in Shadows of a Great City and Hunting 28 and week.

TACOMA.—THEATRE (L. A. Wing, resident manager): Humanity Jan. 28 to light attendance. Spartacus 28 to poor business. The setting of this play was marked by a lavishness and care seldom seen here. Mr. James was the recipient of great praise for his work, while Guy Lindsey as Pharusius made a lasting impression. Jean Wilson and Marie Paige 28 musical and dramatic entertainment under auspices of Tacoma Press Club. Miss Paige's work as a violinist received hearty praise; attendance light.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Washington College Glee Club entertained a large audience Jan. 28; entertainment first-class.

WEST VIRGINIA.

HUNTINGTON.—DAVIS THEATRE (B. J. Davis, manager): Hoyt's Midnight Bell Jan. 28; fair business; good performance. Queen Esther's Court & Charles A. Gardner II; Georgia Minstrels 17.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Queen Esther, by local talent, Jan. 27; fair business. Camorana of Trades 28; good business. Town Topics 1; good business. Hoyt's A Midnight Bell & Charles Gardner 9, 10; Langdon Dramatic co. 15-17; Georgia Minstrels 18.

WHEELING.—Opera House (F. Riemer, manager): Roseau Specialty co. 15-17; Clay Clement 18; John Griffith co. 19; My Friend from India 25.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Heart of Chicago 13 packed the house. The Tornado 8 10; New York Stars 11 12; Bunch of Keys 15 17; Town Talk 18 20.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Jennie Calie in American Princess 1; house excellent; performance good. Side Tracked 12; City Band Concert 15 27.

MORGANTOWN.—Opera House (M. J. Tonneborn, manager): J. E. Tool in Killarney and the Rhine Jan. 27 to large business; pleasing performance. May Day and Barter co. 28; capacity of the house. A Trip to Chinatown 5, Noss Family 11.

WESTON.—Opera House (J. B. Finster, manager): House dark Jan. 27-3. Noss Jollity co. 10; Gorton's Minstrels 19.

MANNINGTON.—Opera House (J. M. Barrick, manager): Lincoln J. Carter's Tornado 1; good house; fine performance. Noss Jollity co. 6; Bunch of Keys 12; Gorton's Minstrels 23; Side Tracked 26.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Frederick Warde 2 to fine business; receipts, \$175; performance very good. Superior Minstrels (local) & Dazz Symphony Orchestra 6.

MARINETTE.—TURNER OPERA HOUSE (Julius E. Ulke, manager): 8 Bells gave general satisfaction & The Postman, hypnotists, did a good business 8 and week. Prof. Postman is one of the best in his line.

DELDOT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Billy Rice's Minstrels Jan. 21; good house; pleasing co. Frederick Warde 10.

RACINE.—Belle City Opera House (J. B. Johnson, acting manager): Tennessee's Pardon, booked for Jan. 20, canceled. Wang Opera co. 1.—LAKESIDE AUDITORIUM (W. C. Tiede, manager): The hills in their Charity Ball to good business 20.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cooe, manager): Sutherland co. to fair business Jan. 25 30. co. fair. House dark 8 13.—ITEMS: The Berlin Stock co. was formed here, and opens at Medford on 5 with the following people: J. W. Evans, La Petite Esther, J. R. Kerr, Mc. E. Doyle, Harry Ellis, Gay M. Bracklin, Miss Moore, Miss Kapel, Mrs. Evenson, Little Elise, and James Murphy.

MADISON.—FURBER OPERA HOUSE (Edward M. Fuller, manager): Grace Church Choir Boys Minstrels, local, Jan. 29 drew a full house. Very elaborate stage dressing and excellent singing were the features. Blei's Schiller Vandevilles 20, 20 drew three large audiences. The specialties were all well received, and the Cinematograph caused wonder and admiration. Clay Clement 2; Wang 4.

PORTAGE.—Opera House (A. H. Carnegie, manager): Rev. Anna H. Shaw lectures 4.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Mona Guilbali and Lily Ortiz, psychological scientists, and the Vitascopes Jan. 28-30; crowded houses; good satisfaction. Wang 4 & Bells 6.

LA CROSSE.—THEATRE (J. Strallicks, manager): The Byrne Brothers' 8 Bells Jan. 29, fair business; performance not up to standard. Special return engagement of Frederick Warde in The Merchant of Venice & Charles Frohman's Fatal Card & Ruth Harrison, a La Crosse girl, joined the Columbia Opera co. at Madison, Wis., as a soubrette.

SHEBOYGAN.—Opera House (J. M. Kahler, manager): 8 Bells 1 turned them away; co. fair. The best feature in the sharpshooting of Misses Cook and Clinton. D. W. Truss and co.'s Wang was presented 2 to a crowded house. Co. gave good satisfaction; scenery and costumes superb.

BARABOO.—THE GRAND (F. E. Shultz, manager): Billy Rice's Minstrels Jan. 27; house crowded; pleasing performance. 8 Bells 20 to large and appreciative audience. Echoes 9.

BAUCLARE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Byrne Brothers' 8 Bells to a large house Jan. 27; performance very poor.

APPLETON.—Opera House (E. Erb, manager): Byrne Brothers' 8 Bells 3 to S. R. O.; performance very fine. Misses Cook and Clinton made a hit in their sharpshooting specialty. Tennessee's Pardon 11.—GRAND OPERA HOUSE (C. G. Jungink, manager): Windy Oil Comedy co. 4-6 to good houses at popular prices.

CANADA.

MONTREAL.—QUEEN'S THEATRE (J. B. Sparrow, manager): Stowe's U. T. C. co. opened 1 to good business. This popular play is well staged and acted; extra attractions were the Crescent Quartette and the cake walk. Jim the Penman 8-12.—THEATRE ROYAL (Sparrow and Jacobs, managers): Kidnapped opened to packed houses 1 and planned the large audience with its thrilling situations. Kinnie Higgins as the German Duke gave an excellent performance, as did also clever Madeleine Davis as the sweetest Daisy. The rest of the parts are in capable hands. 8 13.—Fines and Sheridan's Big Sensation 4 12.—THEATRE FRANCAIS (W. E. Phillips, manager): Captain Swift was produced by the stock co. 1 to good business. Emmett C. King did good work in the title-role and was well supported. Alice Shaw and her twin daughters headed the vaudeville bill.—ITEMS: Chevalier appears at the Academy for two nights 5, 6.—Ed H. Lester, business manager for Kidnapped, reports good business.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): My Friend from India 1-4, light business. E. H. Southern 8-10.—Toronto Opera House (Lambrose J. Small, manager): The Duke of Shandon 1-4, good business. James W. Reagan as Terrence O'Malley rendered a number of songs, which were greatly appreciated. Kidnapped 8 12.—WAGNER MUSIC HALL (J. E. Seckling, manager): The Mandelstam Choir Concert 28 was a pronounced success, the large hall being crowded to the doors. The piano solos of von Aus Der Ohe and the vocal solos of Mlle. Verlet were the features of the programme.—RIVER THEATRE (M. H. Lamkin, manager): One of the best bills of the season is provided 1-4, and includes Carter, Lillian Herndon Albano, George Hamilton, and Hines and Remington to crowded houses.—AUDITORIUM THEATRE (John Carter, manager): Frank Hall, the Daquana, Emerson and Howson, Koppe, Bryan and Walsh, and Irene Watson to good business 1-4.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Ferris and Salvati in vaudeville and Prof. Ferris, hypnotist, opened 1-6 to fair business and gave a pleasing entertainment. U. T. C. 18.

WINNIPEG.—Bijou Theatre (W. H. Seach, manager): House dark week of Jan. 28. Harry Lindsey 1-4.

QUEBEC.—ACADEMY OF MUSIC (G. J. W. Parent, manager): Dark 1-4; Chevalier 8, 9.

ST. JOHN.—Opera House (A. O. Skinner, manager): Local talent presented The Mountain Wolf in a very creditable manner to large audiences Jan. 25-30. House dark 1-4.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scam, manager): Kelly-Emalle Concert co. drew good business 1 under the auspices of the local K. O. I. M. lodge. Princess Bonnie, local talent, 9.

VICTORIA.—THEATRE (Robert Jamieson, manager): Joseph Grimmer and Piche Davis in Humanity Jan. 25, 26; full houses; excellent performances.

VANCOUVER.—Opera House Robert Jamieson, manager: Joseph Grimmer and Piche Davis presented Humanity to packed houses Jan. 27, 28; excellent performance.

QUELPH.—ROYAL OPERA HOUSE (W. A. Mahoney, manager): Mikado, local, Jan. 28, 27; excellent performance; receipts, \$1 60.

ST. THOMAS.—DUNCAN'S NEW OPERA HOUSE (T. H. Duncan, manager): Wilson Comedy co. Jan. 25 and week at reduced prices to good business.—New Grand Opera House (H. Thomson, local manager): House dark week of 28.

BELLEVIEW.—CARMEN OPERA HOUSE (A. Lesser, manager): Ferris, hypnotist, finished week of Jan. 25 to good business; performance created great interest. My Friend from India 12; Stowe's U. T. C. 17; The Germans in Gilboys Abroad 22; Excelsior 28.—Powers' Opera House (Power Brothers, managers): Dark week of 25.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): Dark 1-4. Marks Brothers Comedy co. 5-13.—CITY HALL: Lamiere's Cinematograph 1-4 opened to fair business, the pictures shown being excellent. A pleasing feature of the entertainment and one that enhanced the effect of the views was the accompanying instrumental music given by Georgiana Cunningham. Miss Cunningham is an accomplished pianist, and the selections were not only very appropriate but exceedingly well rendered.

BERLIN.—Opera House (G. O. Phillips, manager): Kinnie Higgins in his comedy-drama, Kidnapped, Jan. 28; light house. House dark 21-4.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): Hill's Cinematograph Jan. 28-30; large business. Stowe's U. T. C. 22.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Kidnapped Jan. 28; good house. performance fair. Band concert by the Battalion Band 4.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Dark 1-4.—MAY'S MUSIC HALL (Grant Brothers, manager): Dark 1-4.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Kidnapped Jan. 28; fair attendance. Kinnie Higgins as Louis Elusagold was good; balance of co. fair. Young Liberal Minstrels 20, local; good business. Wilson Comedy co. 1-6 opened to light business. The members of the co. work hard to please and their efforts are appreciated.—ITEMS: W. J. Clark, treasurer of the Grand, has resigned. Alex Furness, a London boy, is doing good work with the Wilson Comedy co.

STRATFORD.—CITY HALL (Al Brandenberger, manager): Phantascopie Concert co. 3; light business. House dark week of 8.—ITEMS: Manager Brandenberger returned from a business trip to New York 2.

OBITUARY.

James Davis Mahony, a vaudeville performer, died in New York last week.

Edward R. Barton, a variety actor, died of consumption at Philadelphia on Jan. 30.

Mrs. Ogden Stevens, professionally known as Jennie Carroll, died last week. She was a sister of Marie Bates.

Kate, better known as Kittie, Burke, a variety actress, died of consumption at St. Joseph's Hospital, in this city, on Feb. 2.

James P. Thompson, well known to professionals and proprietor of the cafe at the Herald Square Theatre, died Feb. 2, at his home in this city, of pneumonia.

Mrs. Frank Garland, whose husband is a member of the Shore Acres company and whose sister is Lillian Burkhard Dickson, died while being operated upon by surgeons in Chicago on Feb. 2. She was buried in Chicago.

Louis Cotay, for twenty-two years personal servant and dresser to Jean De Reszke, died Feb. 3 at the New York Hospital of pneumonia. He had been ill for seven weeks, and was fifty-four years of age. His widow is Madame Litvine's maid.

Edward Joyce, the Irish piper, died suddenly in Bridgeport, Conn., on Jan. 31. Tom deceased was twenty-nine years old and was born in Boston. His professional career began in 1860 with the Boston Howard Atherton company, and he was for some years in vaudeville. He joined W. H. Powers's Ivy Leaf company and afterward played in True Irish Hearts. Recently he returned to vaudeville.

Matthew Byrne, of Byrne Brothers' 8 Bells company, died in Appleton, Wis., on Feb. 2, of heart failure. He was twenty-six years old. Andrew Byrne had his brother's remains embalmed and sent to his home in Norwich, Conn. The deceased was well known in this country and Europe as an expert juggler and pantomimist, as well as an acrobat, and he also displayed remarkable talent with the brush and pencil. The death will not interfere with the tour of the company.

J. C. Pro, director of the orchestra of the Capital Theatre in Little Rock, Ark., died in his room, in the theatre building, on Jan. 14, of hemorrhage, due to consumption of long standing. Mr. Pro had charge of the orchestra for six years, during which time he brought it to a state of high excellence. Little is known of his earlier life. He was about thirty-five years old, and was born in Bohemia. He never married. A sister, Mrs. J. S. Meier, lives in Lincoln, Neb., and a brother, John Pro, was treasurer of A Pair of Kids company last season.

Mattie Marshall, wife of Clay Clement, died on Jan. 22, at her home in Cincinnati of diphtheria. Miss Marshall was born in New York City in 1866, and made her debut on the stage as Lady Valeria in The Factory Girl. She afterwards played leading parts with Wadsworth, the Polish tragedian, and was married to his husband.

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ing man, Clay Clement. She had since been associated with D. E. Gudmundson, E. K. Collins, Robert Mantell, E. D. Starr and others. Her last engagement was with the Willard-Halsted Dramatic company. Mrs. Marshall was a clever actress and possessed a sweet soprano voice.

Mrs. Matilda Linton, a well-known costumeur, died in Philadelphia on Feb. 2, aged sixty-three years. She was born in Baltimore, where, in 1831, she married Samuel Linton, proprietor at the Holiday Street Theatre. Mr. Linton was the proprietor of a hotel near the theatre, which soon became the headquarters of the old-time minstrels. Soon afterward the family removed to apartments in the theatre building, and frequently had as guests at dinner or supper Edwin Forrest, John Wilkes Booth, Lucille Western, and the leading members of the old stock companies. After her husband's death, in 1870, Mrs. Linton became costumeur at the theatre, and also designed and made costumes for Ford's and the National Theatres, Washington. Among those for whom she employed her skill were Edwin Booth, Joseph Jefferson, William Florence, Louis James, Mary Anderson and Alice Carter. The costume in which Mary Anderson made her first appearance was the work of Mrs. Linton's hands. Her most recent professional experience was as personal attendant to Elsie Leslie in Little Lord Fauntleroy and The Prince and the Pauper. Mrs. Linton was the sister-in-law of John T. Worde, Washington correspondent of THE MINNIE and one of her surviving daughters is the wife of Frank Dumont.

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THE FOREIGN STAGE

GAWAIN'S COSSIP.

A Liveir Work in Theatrical Circles—A Souvenir Riot—A Manager Attacks a Critic.

(Special Correspondence of The Mirror.)

LONDON, Jan. 30, 1897

The week has been pretty lively in theatrical quarters—not because of productions, for there have been few, but because of certain events which have been somewhat stirring. We opened the week with a theatrical riot at the Duke of



MADGE ELLIS.

York's, where, on Monday, The Gav Parisienne was performed for the three hundredth time. The management, adopting a habit common on your side, gave away souvenirs to all comers. The souvenir this time took the shape of the vocal score of the play—a present of the value of about a dollar and a half.

From an early hour in the day crowds assembled outside the pit and gallery (seats in which cannot be booked) and long before the doors opened there were about two thousand people prepared to fight to get into a gallery constructed for three hundred and fifty, and a similar crowd were struggling to get into the little pit. When the doors were eventually opened the struggle was terrible. The crowd broke the theatre windows in the passages along which they were struggling, and very nearly broke each others' limbs. Manager Levenston was fain to send off to the neighboring Charing Cross Hospital for ambulances in case there were many wounded, and also to Vine Street Police Station for about thirty of "the finest" to lend aid in dispersing the fighters. Happily no serious injuries resulted, but the whole affair was disgraceful, and may cause managers to abandon this custom of striving to outvie each other at the souvenir-giving game. By the way, Clara Thropp, whose name is familiar on your side, is cleverly playing the same part in The Gav Parisienne in Place of Ada Reeve, who is absent pro tem, for certain domestic reasons.

Sensation No. 2 was an occurrence which adds yet another terror to theatrical journalism. It was a personal attack by a manager upon a dramatic critic, who had written a notice which the said manager did not like, to wit: "The manager is a well known touring man, and the critic a nearly as well known journalist and playwright in a West of England town. The manager put on a certain military piece and the critic expressed the opinion that its notions as to military discipline were somewhat 'rocky,' so to speak. Whereupon when the manager, who had been an old soldier, met the critic in the street, a day or two later, he went up to him and wrung his critical nose thrice. The critic anon cried like Shylock, 'My deeds upon my head! I crave the Law!' and had the nose-wringer summoned before the local magistrate, who inflicted sundry admonitions and a fine. The affair has caused much excitement in theatrical London. It certainly opens up a startling vision of say George Edwards giving William Archer one in the eye; of Berthold Tree, who will find a New Baby at home when he arrives, boxing the ears of Clement Scott and of Irving and Willard fighting a kind of triangular duel with your own Gawain.

After some little stir concerning a divorce action successfully brought by the husband of an ex-Gaiety minor actress, our Volcanians were somewhat flustered by the sudden settlement of the action for slander which your native soubrette songstress, Madge Ellis, some time ago brought against certain members of our so-called Purty Party who, last Music Hall licensing time, asserted in open court that Madge had gone on to the Oxford stage in bare legs. These assertions, evidently getting "funky," withdrew their statement this week, humbly apologized, and paid the smart little American a good round sum by way of solatium. Madge, who seemed very proud of her victory when I met her on Wednesday night, has been extensively interviewed on the subject.

A kind of a rush of quick change artists appears to be about to break out on the face of Variety London. This week two appeared, and others will doubtless crop up in the course of a few days. The first, Ugo Bonaldi, who is reputed to have achieved great successes on your side, made his first appearance in London at the Tivoli on Monday, and certainly proved to be both quick and clever. He not only represented with startling rapidity all the characters, including a jealous husband, an unfaithful wife, and an illicit lover, in a little play which is somewhat strangely described as a House Drama, but he sang, by a series of swift changes of make up, gave us counterfeit presentations of about a

dozen's dozen of past and present composers. Bonaldi, who is reported to have been dressed to your quick-change star, Fogli, was enthusiastically received, and will doubtless remain very popular, especially if he cuts his show down somewhat.

The other quick changer bubbled up mysteriously a couple of nights ago at the Empire. His name is Bernardi, and he is said to have been dressed to Bonaldi. He was announced to play all the characters in a playlet called Fragrant Delicia. When I got there I found this to be the same place as Bonaldi's House Drama. Bernardi works his changes every what as rapidly as Bonaldi, but he is not so good an actor.

The Sign of the Cross St. Jones is long run at the Lyric to night, the theatre closes, reopening next Saturday with William Barrett's long talked-of new Scriptural play, The Daughters of Babylon. In this Barrett and Maud Jetties will play a couple sold into slavery, the hero becoming the property of a kind of Mrs. Potiphar. It promises to be a bit "risky" as well as thrilling. The scenery will be wonderful.

J. S. Clarke returns the Strand, of which he is the sole proprietor, on Monday with The Prodigal Father, made in America and semi-privately tried this week at Oxford, where it seems to have gone well. As you know, the leading lady for this season is Florence Gerard (Mrs. Henry E. Abbey), who has not been seen upon our stage for some fifteen years.

Ellen Terry duly returned to the Lyceum last Saturday as Imogen in Cymbeline, and played it better than ever. To-night she appears as Olivia to the Dr. Primrose of Hermann Vesin, who played the part long before Irving did. Julia Arthur will be the Sophia. Irving continues to mend apace and will return ere long.

Dr. Claudius, as adapted by F. Marion Crawford and H. St. Maur from the former's novel of the same name, was played for copyright purposes at the Vaudeville yesterday. I suppose that St. Maur must have become quite a practiced player and playwright during his long sojourn in your country. I have not seen him act since he played Traddles at the Olympic in Andrew Halliday's adaptation of David Copperfield now getting on for nearly eight and twenty years ago. He then promised well.

At the Olympic, where The Pilgrim soon stopped progressing, there was produced on Thursday a new melodrama, entitled A Free Pardon. It is the work of F. C. Phillips, the brilliant but somewhat audacious author of "As in a Looking Glass" and similar novels of a "spicy" sort, and Leonard Merrick, a clever young novelist, who promises to work along the same fictional paths as those trodden in by his collaborators. For this new melodrama these able workers have not scrupled to avail themselves of old, nay, well worn melodramatic materials. For example, the play contains a wicked nephew, who p-r-mises his doddering but rich old uncle that his (the uncle's son) is guilty of a certain forgery which he (the w. a.) himself committed. Thus it becomes easy to persuade the uncle to disinherit the falsely accused hero, and to make another will leaving all his wealth to him, the villain. Presently, however, the old man finds he has been sponged, and writes another will, doing justice to his son, whereupon the villain strangles his uncle and promptly charges the son with the crime. The subsequent proceedings are chiefly concerned with the falsely accused hero's sufferings in Portland Prison, whereunto he has been sent for life after narrowly escaping hanging. It is a well written piece of work of its class, and was warmly received. The only attempt at a new departure in A Free Pardon is that its chief comedy part is labeled as an American journalist. Even that has been done before on our stage, and nearly as extravagantly. This part is cleverly played by W. L. Abington, who usually represents villains and who played the Devil at this house in the aforesaid Pilgrim's Progress. The hero is vigorously enacted by Harrison Hunter, a promising actor from the provinces. The villain is played in quite demonic fashion by Edward O'Neill. Esme Renger, who recently attained such fame as Romeo, was a powerful and pathetic heroine.

At the moment of malling, sundry big discussions are beginning to rage in certain theatres and music halls. The biggest outbreak is in connection with the three large "Syndicate" halls, the London Pavilion, the Tivoli, and the Oxford. A meeting is called for Monday to thrash out the quarrel, and the proceedings are expected to be very lively indeed. I hope to describe them next week.

GAWAIN.

PARISIAN DRAMATIC NOTES.

The production of Auguste Germain's new play, L'Étranger, at the Odéon is a recent dramatic event of importance. The play is an interesting one, and the public like it, although the critics are not by any means unanimous in pronouncing it a strong piece of dramatic writing.

The theme is a familiar one. Madame Gauthier and her son Paul are living happily together, when Paul falls deeply in love with Gwyllette Chazal, the daughter of a banker. At about this time the young man learns that his father is not dead, as he supposed, but is alive, having deserted his wife long ago. Paul makes the further discovery that his father is the banker Chazal's partner, and that he, too, is in love with Gwyllette. The father refuses to consent to her marriage with his son, and enlists the influence of Chazal against the marriage, by threatening to withdraw his capital, which action would ruin the bank. At last Gwyllette declares that if she cannot marry Paul before the civil officer she will marry him before God, and she goes to live with him. After this the heart of Paul's father suddenly softens and there is a legal marriage.

This abrupt change seems inconsistent with the father's former character and is the weak point in the play. Aside from this flaw the plot is well constructed, and there are some strong situations.

The author of the play is a young journalist who has already been successful as a playwright with Famille, produced at the Gymnase, and La Paix du Foyer, at the Vaudeville.

A drama by Pierre Denise, in which General Boulanger is the principal figure, is now being rehearsed and will be presented on March 16 and 18. In order to avoid the intervention of the Censor the presentations will be private, admission being gained by invitation only. Outside of France the play will be given publicly. The plan at present is to give fifteen performances in London, fifteen in Brussels and thirty in America. The author was an intimate friend of General Boulanger, and is said to have created a very vivid and realistic picture of his life from his entry at the Ministry of War until his suicide in the Ixelles Cemetery. Many of the prominent persons associated with the life of Boulanger figure in the drama, under their correct names.

The theatrical course at Cattero and Ragusa in Austria has taboed a drama written by Prince Nicholas of Montenegro. The censor refuses to allow its production on the ground that a political and dramatic speech in the third act contains sentiments reflecting upon Austria.

It is said that Charles Frohman has bought

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ROUTE.

Feb. 6—Earl Avenue Opera House, Cleveland, O. 1 week
15—Grand Opera House, Cincinnati, O. 1 week
22—Olive St. Theatre, St. Louis, Mo. 1 week
Mch. 1—Davidson's Theatre, Milwaukee, Wis. 1 week
8—Hosier's Theatre, Chicago, Ill. 5 weeks
Apr. 12—Detroit Opera House, Detroit, Mich. 1 week
19—Pittsburgh Theatre, Tins, Pa. 1 week
26—27—Star Theatre, Buffalo, N. Y. 2 nights
29—30—May 1—Lecroix Theatre, Rochester, N. Y. 3 nights
May 3—4—Estelle Theatre, Syracuse, N. Y. 2 nights
5—Utica Opera House, Utica, N. Y. 1 night
6—Grand Opera House, Troy, N. Y. 1 night
7—8—Proctor's Theatre, Albany, N. Y. 2 nights
10—Brooklyn, N. Y. 1 night
17—Fremont Theatre, Boston (return date) 1 week
2 weeks

the American and English rights of Le Truc de Seraphin, now being played at the Théâtre des Variétés.

Mable Davidson, the charming American girl skater, recently gave exhibitions of fancy skating at the Palais de Glace with great success, and also skated before the Prince of Wales in London.

Les Demi-Vierges, by Marel Prevost, has been revived at the Gymnase, and is now nearing its 150th performance. It is difficult to discover the reason of this, because Les Demi-Vierges is dull in spite of its nastiness. It is a significant indication of the low ebb to which the drama has sunk in Paris that a play can run for many months on the strength of indecency alone. The one attractive thing in the production is the beauty and ability of Jane Harding in the leading role.

PROFESSIONAL DOINGS.

Lillian Daly has joined Captain Impudence. Charles Frohman contemplates sending out next season three companies to play Under the Red Robe, the Empire Theatre success.

Secret Service will open at the Boston Museum March 8, on which date the new French farce, well known as The Tricks of Seraphin, will be seen at the Garrick Theatre.

Sims Reeves, the English tenor, is said to have been declared bankrupt in London.

Katherine Lucille Foote has returned to her home in Washington after an absence of seven years in Paris and in England.

George McKenzie will assist Max Freeman in staging The S or Spangled Dollar, which may be rechristened King Circus.

Deyo, the pretty dancer of The Girl from Paris, contemplates a descent upon London in May.

Frank Lawton, who went with A Trip to Chinatown to Australia, has remained there for vaudeville engagements.

Edith La Gierne, an American girl of French descent, now in Paris will appear in Cowdrey and Duff's production, La Palote. She has studied, it is said, under Marchal.

A majority of the metropolitan theatres have announced extra matinee performances for next Friday, Lincoln's Birthday.

The Hoboken, N. J., authorities have undertaken to reform the local concert halls.

Maud Winters has made a pronounced hit in Donnelly and Girard's My Friend from India.

Meredith Perry Chase will be known professionally hereafter as Meredith Perry.

Victor Moore has been transferred by Charles Frohman from John Drew's company to Spiritism.

Frederick C. Hoy has secured from Daniel A. Kelly for next season the comedy-drama, The Outcasts of a Great City, and will play popular-price houses in the larger cities.

Edwin Mordant closed with Charles A. Gardner's company at Norfolk, Va., Feb. 1.

Yvonne de Treville, a young French actress, will make her American debut in La Palote at the Casino, Mar. 1.

W. A. Livermore, who successfully managed the Faure Opera House, Lima, O., as well as several small theatres in Indiana and Ohio towns, has leased the Auditorium Theatre, Peoria, Ill., and after enlarging and redecorating it will conduct it as a popular priced vaudeville house.

Since the passage of the law against dramatic piracy so many inquiries as to plays have been received at the dramatic agency of Mrs. Packard and H. P. Taylor that the latter has decided to add a bureau of information to his play department.

All of the members of The Girl from Paris company went to a cake-walk in Wendell's Hall last Friday night. The occasion was graced by the presence of Luke Blackburn, a cake-walker of much distinction.

Nettie Bourne's character acting in The Electrician is one of the most pronounced successes in the play. In the second act her role is that of a brow-beaten, half-starved wife, and in the last act she is a gay butterfly of fashion, and very dashing and chic in appearance.

The prospects are that Oakland, Cal., will have a fine new theatre in a short time. Frank Stechan is organizing a corporation with \$150,000 capital for the purpose of erecting and maintaining the building.

Amy Muller has been engaged to dance in Hoyt's new play, A Stranger in New York.

The Ruby La Fayette company has been performing its repertoire for seventy-one consecutive weeks.

The members of Blaney's A Boy Wanted company were agreeably shocked last week by the sudden appearance of a former member of the company, Agnes M. Palmer, whom, through a false report, everybody had been mourning for as dead.

William T. Carleton wishes it understood that the note in THE MIRROR's Boston despatch last week referring to the taking of the poor debtor's oath by William Carleton did not refer to him.

Laura Burt has received an offer from a well-known publishing house in this city to write a series of articles on the folk lore and traditions of Wales to be published in book form. Miss Burt contemplates sailing for Wales at the term-

ination of her engagement with In Old Kentucky, and will write the articles abroad. They will be published in London and New York simultaneously.

E. J. Henley obtained last week a summons for Mrs. Hedman Martin, who had threatened dire vengeance upon him.

Beatrice Stadler is conducting Spiritualistic seances in West Twenty third Street.

Linda Da Costa is ill with typhoid fever at the Western Pennsylvania Hospital, Pittsburgh.

A small fire in Manager Charles R. Dillingham's office at the Garden Theatre destroyed a rug and scorched the woodwork, last Saturday morning.

Local amateurs, including Al/red Young, Mrs. W. W. Richards, and Messrs. Cleather, Dennett and Laidlaw, will present David Garrick at Carnegie Lyceum, Feb. 13, in aid of the Cottage Sanitarium for Consumptives at Saranac Lake, N. Y.

Oscar Hamerstein settled the suit of Camille D'Arville last week by paying her \$1,000 in full satisfaction of her claim for services in Santa Maria.

Joseph Hart's new comedy will probably be called The Tarrytown Widow.

Ida J. Freys, it is said, will soon commence a starring tour.

William Faversham's cook, one Mary Lamb, has brought suit to recover \$2,000 damages for a bite inflicted last August by the actor's pet mastiff.

The members of The Girl from Paris company attended Luke Blackburn's cake-walk at Wendell's Hall last week. Charles Dickson and Louis Mann acting as judges.

George F. Knowles, who recently rejoined the Roy Roy company after an illness with typhoid fever, has been obliged again to relinquish his engagement, as he has not fully recovered his strength. Mr. Knowles expects, however, to soon be in his normal condition.

The Frank E. Long company has secured the rights to The Lost Paradise and will use it as one of the leaders in their repertoire. They own most of their other plays, namely, The First Families of Virginia, Mr. Pillsbury of Boston, The Sunny South, and The Black Spider, and fill up the remainder of time with selections from the standard drama. The company includes Frank E. Long, W. N. Gray, Stuart Anderson, Louis Streeter, Harry Lester, Thomas Fitzgerald, Joe F. Willard, Annie Thomas, Queenie Dale, Nellie Granville, Grace Raymond, and Joe Santry, manager. Business is reported excellent.

Ellen Vockey will sail for London by the American line on Wednesday. Miss Vockey announces her engagement to a Mr. Seiffert of Carlsbad, and will spend the summer in that city.

George Paxton resigned last week from Straight from the Heart because of throat trouble, and was succeeded by Edmund Collier. Mart E. Heiney has replaced Charles A. Smiley in the same play.

Alice Gilbert, who played Carline in Tompkins's Black Crook company, and recently has been the soubrette in Under the Polar Star, is now studying at the American Academy of Dramatic Arts under the instruction of Franklin H. Sargeant.

There is strong evidence that Bancroft, the magician, is possessed of occult powers. He once guessed the exact number of beans in a bag, and he has just performed a similar feat, to the great advantage of his friend, Sol Rice. The latter wanted a bicycle and saw a wonderful opportunity in an offer of a clothing firm to give a wheel to the man who guessed a certain number. Bancroft was consulted, and he suggested 9,996. Mr. Rice has just received a postal from the clothing firm to the following effect: "9,996 takes the wheel."

Inez Carusi, harpist at Daly's Theatre, who fell from a Lexington Avenue cable car Jan. 28, is still confined to her home in this city. Her lower jaw and right thumb were broken and her forehead badly gashed.

George H. Brennan, manager of Thomas E. Shea in The Man-o-War's Man, had interesting experiences in Canton, O., last week. On Wednesday evening he was the guest of Marshall Barber, of Canton, who is a brother-in-law of the president-elect and lives in the old Saxton homestead where his wife and Mr. McKinley's wife were born. On Thursday evening Mr. Barber and Mr. Brennan visited Major McKinley and were delightfully entertained by him for a couple of hours. The president-elect is particularly interested in matters theatrical, being a part owner of the Grand Opera House of Canton. Before Mr. Brennan left he was invited by Mr. McKinley to call on him at the White House, and in return Mr. Brennan extended an invitation to the president-elect to occupy a box at the opening performance of The Man-o-War's Man at the Grand Opera House, Washington, on Monday, March 22. Both of these invitations were cordially accepted.

"How'd Yer Like Ter Be a Dorg?" is the name of a new song by George W. Day, which always makes a hit when Mr. Day sings it. It is a quaint little ditty with a pathetic humor in it that appeals to everybody who has a soft place in his heart for "dorgs." The title page, drawn by Charles Johnson Post, is one of unusual attractiveness. The picture of the boy and dog is in exact accord with the spirit of the song, and possesses much artistic merit.

TELEGRAPHIC NEWS

CHICAGO.

The Western Metropolis Enjoying the Best of Attractions—Hall's Professional Epistle.
(Special to The Mirror.)

CHICAGO, Feb. 8.

With Fanny Davenport, Robson, Netherole, Wilson, and The Heart of Maryland now here, and with Willard, the Bostonians, My Friend from India, Pete Dalley, and A Black Sheep fast approaching our borders, we are not likely to want for wholesome amusement and entertainment for some time, and the prospects for the early Spring theatrical season are decidedly bright.

The three weeks of Hopper and his charming wife closed at the Columbia Saturday night in a blaze of glory. The week opened with the souvenir celebration of the 100th performance of El Capitán, and after the final curtain fell Director Sousa and his full band, from the Auditorium, came upon the stage and played El Capitán's March and other selections, gaining the plaudits of an immense audience. Then Sousa took Hopper's modest leader unawares and presented him with a pair of cuff buttons, set with diamonds. The astonished wielder of the baton vaguely sought for a speech, whereupon the long comedian stepped from the wings and said: "Rehearsal at 10 to-morrow, please." Then came the old "Washington Post March," after which a jolly crowd was entertained on the stage. To return the compliment, Mr. Hopper appeared at the Sousa concert at the Auditorium Wednesday afternoon and sang "The Two Grenadiers," recited "Casey at the Bat," warbled "The Typical Tune of Zanzibar," and wound up with "Mary's Little Lamb." The Sousa concerts were well attended, especially on this occasion.

This evening Miss Davenport began a brief engagement at the Columbia, opening before a large and fashionable audience in Fedora. During the week she will be seen in La Tosca. Silver Sardon souvenirs will be given the first two nights. Melbourne MacDowell and a strong company give her most excellent support.

Ben Stern, Miss Davenport's manager, is hurrying through with his work in order to make a flying trip to Portland, Ore., where his aged mother is lying seriously ill.

This is Mr. Wilson's third and last week at the Grand Opera House, where his bright and beautiful opera, Half a King, has been delighting large audiences. He has one of the best choruses I have ever heard, and the opera is lavishly mounted.

I have received the following paragraph, which comes in a hand very much resembling that of "Punch's" typewriter: "Punch Wheeler, the retired impresario, now theatrical passenger agent here for one of the great lines of his friend, Mr. Vanderbilt, the Lake Shore, has thirty-five annual passes, and he has applied for five more, as he thinks the Crawford Brothers are coming home from England and may want to take out twenty whites and twenty blacks again."

Boy's Black Sheep, with Otis Harlan, little Willie De Vere, and the others, follow Wilson at The Grand next week, and at The Columbia Miss Davenport will be followed by Pete Dalley, in his new play, A Good Thing, after which the Bostonians will come for their annual Chicago engagement.

Miss Marie De Campi, well known here as a beautiful woman and a clever actress, has gone to Galveston, Tex., to join Eddie Foy in Off the Earth, playing the part of Prince Charlie, formerly played by Louise Montague.

At Hooley's last week Wilson Barrett's religious drama, The Sign of the Cross, splendidly cast and well mounted, was well received. Nat Roth was in advance. He said he was the only Hebrew they could get to go ahead of the play. To-night it was followed by Miss Netherole, heralded well by Harry L. Alward and her big brother, Louis. She opened to a packed house, all dead swells. Camille was the bill, and during the first week she will present Carman and Denise. Next week she will be seen in some of her new plays.

It is now a misdemeanor, under the city ordinances, for a woman to wear a hat in a Chicago theatre, the new law having gone into effect last Wednesday. It provides a penalty for offenders and managers, and the women have generally observed it. Hereafter we can witness a show without the accompanying millinery exhibit.

The "legits" who have made their vaudeville debuts here of late have all scored hits. One of the biggest successes has been made by Gerald Griffin and his four associates, known as The Five Castilians, in a half hour version of In Old Madrid, Edward Owings Towne's play, at the Chicago Opera House. It was a genuine success. Al Lipman and Agnes Proctor, who scored heavily in Bronson Howard's Old Love Letters at the Schiller last week, produced a new one, Taming a Husband, at the same house yesterday, and it had a most enthusiastic reception. Mr. and Mrs. Sidney Drew give A Model Young Man in the same bill. Smith O'Brien is another to do finely at the Schiller. And Yvette Violette made a big hit with one of the other nytes at the Chicago. I also hear that my old friend, Andy Mackays, is to enter vaudeville, but I don't know what with. Probably with a jimmy.

This is the farewell week of Heart of Maryland at the Great Northern. It has been doing splendidly. Last Monday a special matinee for the poor of the city netted nearly \$2,000. The Belasco play will be followed next week by De Koven's latest opera, The Mandarin.

Julie Kusel will have a new sketch this coming Spring in conjunction with La Violette, a young girl who has made a reputation in the East. It will be called Half a Queen.

Mr. Willard will begin an engagement of five weeks at Hooley's on March 8. He will present The Rogue's Comedy and other plays of his repertoire.

A German complainant in my police court the other day told of catching a chicken thief emerging from his coop with two fowl in hand. "I would haf shot him, your honor," he said, "but I was afraid of killing my dog." When three or four people laughed, he justified his action by saying: "Good dogs was hart to get dese days."

The stock company at Hopkins's Theatre this week is presenting the English melodrama, Taken from Life. Shenandoah is in preparation.

After three good weeks at McVicker's The Old Homestead left for Pittsburg yesterday, and last evening Stuart Robson began an engagement, presenting his latest play, The Jacklin, a dramatization of Ople P. Reed's novel of that name, which was received by a large audience with every evidence of favor.

Madame Teresa Carreno, as soloist with the Thomas Orchestra, had two great houses at the Auditorium Friday afternoon and Saturday evening.

Iola Pomeroy and a stock company headed by A. W. Fremont are presenting Little Hurricane at the Imperial this week.

The Girl I Left Behind Me is this week's attraction at the Lincoln, while Black Patti company is playing at the Tivoli, which has resumed its old name of Havlin's.

Maggie Cline is warbling to big houses in On Broadway at the Alhambra, and Frank Bush has moved over to the Academy of Music with his Girl Wanted.

Zenda's King continues to draw well at the Gaiety, where great preparations are being made for the production of the new burlesque, Little Miss Chicago, with John Gilbert and Vernon Jarbeau in the cast.

I notice that my friend Gus Thomas has started a barber shop here on Clark Street. I saw his name on the window the other day, but I had my doubts until I saw a customer come out. He had new blood on his chin.

At an entertainment the other night I asked a certain beautiful actress if she knew Edmund Russell, the disciple of aestheticism. "Oh, yes," she replied, "he's one of the Russell brothers?" I hope Edmund will forgive her—and me.

My far Western friend, T. Daniel Frawley, sends me from Portland, Ore., what he calls "an advance notice of our future onslaught on Chicago," written by an advance man who can read his own writing. It is a handbill showing a scene from a play, and it reads as follows: "Hoolah! Po Poalua ma ka Hale Opera, o ka hope loa o ka Hui Keaka Frawley!! Heleli Nui Nui Mahai na hii Holokeika, a me na Leo Mele mai na Lala mai o ka Hui Ukaikomo 50 Keaka E. haelele ana makou i ka Poaka, nolala, o ke Aloha Nui no ka oukou." And the hand played on.

Dick Golden and his wife left last Thursday for Hot Springs, Ark., where the comedian will finish his new play, Senator Prouty.

"Biff" Hall.

WASHINGTON.

The Week's Work at the Capital—Nat Goodwin Scores in Mrs. Ryley's Play—Notes.
(Special to The Mirror.)

WASHINGTON, Feb. 8.

Nat C. Goodwin opened to a packed house to-night at Rapley's New National Theatre, presenting his new play, An American Citizen, by Madeleine Lucette Ryley. The popular comedian's reception was most pronounced and his new production, which was voted a trump card, scored a great hit. That beautiful and clever actress, Maxine Elliott, leads in the support, which throughout is most excellent. Mr. Goodwin had to respond to numerous curtain calls, and was forced to say a few words of thanks for the enthusiastic manner in which the play was received. An American Citizen will comprise the bill for the entire week with the exception of Saturday night when The Rivals will be given with the comedian as Bob Acres. The week promises big as the advance sale has been exceedingly large. In Gay Coney Island follows.

Henry E. Dixey in Thoroughbred, supported by Charles Frohman's clever company, is the bill at Alhambra's Lafayette Square Opera House, opening to a large and delighted audience. The farcical nature of the work and Mr. Dixey's capital portraiture in the principal part kept up an unflagging interest. Happily placed in the fun making are Edgar L. Davenport, Isabelle Evenson, Maggie Holloway Fisher, William Morris, H. M. Pitt, Charles W. Butler, Frances Stevens, and Maude White. The Sporting Duchess will follow.

The second and concluding week of the successful engagement of Stoddard's Illustrated Lectures at Metzerott and Luckett's new Columbia Theatre commenced to a crowded auditorium with a description of the Yellowstone Park. Old and new Russia and Athens and Venice will complete the stay. Margaret Mather comes next in Shakespeare's Cymbeline.

Rapley's Academy of Music holds a large audience to witness The Sidewalks of New York. The play is well received, and praise is awarded a capable company for clever interpretation. Kearney P. Speedy, the high diver, is a feature. Eugenia Blair follows for a return engagement.

MacDonough's and Kennedy's revival of Bartley Campbell's Siberia proves a splendid drawing card. Rife and Kernan's Grand Opera House holds a very large audience who are vastly interested in the performance. The cast, which is exceptionally strong, includes James Horne, Harry Dalton, Frank McCormack, Jennie Kennark, and Margaret May, who were accorded genuine applause. Trilby comes next.

Arnold Wolford produced the romantic

BARON HONENSTAUFFEN in
"THE NEW DOMINION."

TOUR OF

MATHIAS in
"THE BELLS."

CLAY CLEMENT

Fort Wayne, Ind., Feb. 10, Fiqua, O., 11, Springfield 12, Lima 13, Sandusky 14, Akron 15, 17, Wheeling, W. Va., 18
In preparation, "A SOUTHERN GENTLEMAN," an original romantic comedy.

Management IRA J. LA MOTTE KLAU & ERLANGER'S EXCHANGE.

drama, The Brand of Cain, twice to-day at Whitell's Bijou Family Theatre to good attendance. The performance met with appreciation. The Burglar follows.

Roble's Bohemian Burlesquers opened to a crowded house at Kernan's Lyceum Theatre, and the satisfaction is complete. Two interesting burlesques, Life in Bohemia and A Turkish Bath, are given with snap and vim. Clever olio specialties are rendered by Harry Bryant, Billy Van, Mac Lowery, Phil and Hattie Hill, Virie Nobriga, Jere Mahoney, and the Hill Sisters. The Meteors follow.

The charity benefit for the poor at the new National Theatre, Friday afternoon, netted in the neighborhood of \$1,500. The tickets were in the hands of the police, who were wide awake for the occasion. Manager Rapley donated the theatre, and an excellent programme was given by the Marine Band, Mrs. Birdie Rogers Noyes, B. Frank Gobest, Marie Collins, Edwin A. Levy, the Gridiron Quartette, the Unique Quintette, from Primrose and West's Minstrels; Frank Tannehill, Jr., Grace Hamilton Jones, Virgie Luckett, Anna Boyd, Ada Louise Townsend, and Haley's Washington Military Concert Band.

The following changes in the Nancy Hanks company occurred here: Mrs. Frank Tannehill, Sr., joined the company, taking the place of Louise Muldener who goes to New York to receive treatment for her voice which has weakened considerably as the result of a cold. Lowell Mason, business manager, also retired, being succeeded by Ben M. Giroux.

Rudolph Aronson, Charles Frederic Hinton, of Hammerstein's Olympia, Charles Burbank of Wallace's and H. B. Sire of the Bijou, New York, were here last week to see The Nancy Hanks and the chances are very bright for a New York opening for this lively comedy. Manager Harry Askins left Thursday for your city to complete arrangements.

Bert Riddle, managing Eugene Blair in East Lynna, after his successful Southern trip, arrived here Thursday to boom Miss Blair's return engagement at the Academy. The highly successful engagement recently played here established the star as a leading emotional artist and a positive drawing card.

A new Mask and Wig Club has been formed here and will give a performance of The Mikado at the Columbia Theatre, Feb. 19. Professor Du Shane Cloward, the originator of this class of performance in Washington, is director.

A bicycle contest for a banner presented by the management of The Nancy Hanks and the Academy of Music made things lively in bike circles last week. The trophy went to the Quaker Wheelmen.

Charlie Wiegand, formerly ahead of Donnelly and Girard, greeted his many friends on the door to-night at Kernan's as manager with Roble's Bohemian Burlesquers.

Frank Tannehill, Jr., has been commissioned to write a new play for Max Irwin.

George Primrose had an able article on old time minstrelsy in a recent issue of the Washington Post.

On account of a reduction in salaries in A. Q. Scammon's Side Tracked, E. H. O'Connor, principal comedian, and J. J. Brophy, assistant business manager, closed here. Mr. O'Connor's place will be taken by Thomas Mack, formerly of Needham and Mack, Irish comedians.

The Sidewalks of New York laid off here for a couple of days last week.

Whitney Allen, who did away with the Cinematograph and the Frenchman operating the machine on account of unbusinesslike methods, is meeting with great success at Willard Hall exhibiting the Biograph, an American invention.

The Heart of Maryland is the attraction at the New Columbia Theatre, Inauguration week, March 1-6.

Mary French Field, daughter of the late Eugene Field, will give a reading from the works of her father at the Universalist Church, Wednesday.

JOHN T. WARDE.

PHILADELPHIA.

Margaret Mather in Cymbeline, Kismet, Brian Boru and The Lady Slavey—Other Bills.

(Special to The Mirror.)

PHILADELPHIA, Feb. 8.

For this week there is a complete change at each of our seventeen places of amusement.

Margaret Mather, with her magnificent production of Cymbeline, opened to-night for week at the Broad Street Theatre. Miss Mather's portrayal of Imogen is an excellent piece of acting. She is supported by E. J. Henley, William Courtleigh, William McVey, H. A. Weaver, Albert Browning, Mrs. Thomas Barry, Florence Wallace, and others. The opening reception was brilliant. John Drew in Rosemary will follow on Feb. 15 for four weeks.

The new fad of selecting Saturday nights for remarkable polyglot programmes is meeting with much favor. People were turned away by the hundreds from the houses where Olga Netherole and Richard Mansfield appeared in diversified bills on one night. The former played Act II. of Carmen, the balcony scene from Romeo and Juliet, Act II. of Denise, Act III. of The Wife of Scarril and Act IV. of Camille. The Mansfield bill was Act III. of Prince Karl, Act IV. of A Parisian Romance, Act IV. of Richard III., Act III. of Ben Brummel and two scenes from Dr. Jekyll and Mr. Hyde.

The Carroll-Kerker Opera company, with their new Turkish opera Kismet, opened to-night at the Chestnut Street Theatre for a two weeks' engagement. The libretto is bright and entertaining and the music light and catchy. The opera is beautifully mounted and was well received. Camille D'Arville is well supported by Richard F. Carroll, William Steiger, Henry Leoni, Belle Bucklin, Rose Leighton and a large, well-drilled chorus. Professor Keller will follow on Feb. 22 for one week.

Will J. Block, of the Carroll-Kerker Opera company, says the rumor that the season will close with their engagement in this city is entirely without foundation; the business is very encouraging and all the bookings will be filled.

Brian Boru, sung by the Whitney Opera company this evening, met with a fine reception at the Chestnut Street Opera House where the company will remain for the next three weeks. Brian Boru is a meritorious and attractive romantic opera, carefully and handsomely staged, and rendered by one of the largest operatic organizations of the season. Amanda Fabris, Amelia Summerville, Grace Golden, Max Eugene, Jeff D'Angella, Bruce Paget, Samuel J. Slade, and Fred N. Marston are the principals. Daly's Gelsha will follow on March 1 for three weeks, and will be in turn followed by Lillian Russell; then The Old Homestead.

The Lady Slavey, which made a great success in this city several months ago, is the attraction this week at the Walnut Street Theatre, playing to capacity. Dan Daly has a new song entitled "Lucky Jim," which equals his famous "And the Blow Almost Killed Father." The company is the same as formerly, excepting Marie Dromler, who has introduced many new specialties. Pitou's production of The Cherry Pickers will follow on Feb. 15 for two weeks; Two Little Vagrants on March 1 for two weeks.

The old favorite, Edward Harrigan, with a new company is the card for this week at the Park Theatre. Old Lavender, made famous in former years, is still kindly remembered by Mr. Harrigan's many friends and admirers, who gave him a warm welcome. The Sign of the Cross will follow on Feb. 15.

Ethel Grimston, of London, the daughter of Mr. and Mrs. Kendal, will give a concert at the Broad Street Theatre on the afternoon of Feb. 11. She will be assisted by Signor Del Puente, Signor F. Giannini, and the Germania Orchestra. Prominent society people have taken the affair in their hands, acting as patronesses, which insures a fashionable and financial success.

Madame Nordica's only appearance in this city this season will take place at the Chestnut Street Opera House at a matinee concert during the week of Feb. 22.

A Trip to Chinatown, with Laura Biggar, Bart Haverly, and a clever company, is the bill for the week at the National Theatre. The farce has been brought up to date with new music and specialties. Down in Dixie comes on Feb. 15; Lion's Heart on the 22; and Siberia on March 1.

The 300th night since the establishment of English opera at popular prices at the Grand Opera House will occur on Feb. 9, and a special repertoire has been made for the entire week. Charles M. Southwell, the manager, deserves credit for maintaining for an entire season so expensive an organization as the Castle Square Opera company. Our local press has spoken in the highest terms of the splendid scenic productions and masterly stage management at this house under the able direction of A. W. MacCollum, who is entitled to more than passing notice for his ability in mounting operas and grand spectacular stage settings. The opera of Rip Van Winkle will be sung for week of Feb. 15 and The Little Tycoon for week of 22.

The New York Metropolitan Opera company has not as yet selected any time at the Academy of Music for this season.

Creston Clarke and his dramatic company are resting in this city, rehearsing his new play, The Last of His Race, and will begin their tour in Baltimore on March 1.

Christopher, Jr., made famous by John Drew last season, is the splendid offering at the Girard Avenue Theatre. Great attention has been given to accurate details, costumes, and handsome scenery. The well-balanced company is seen to advantage in the comedy. Harry Davenport, Mr. Gibbs, Robert Drouet, Edwin Holt, Sydney Booth, Edwin Middleton, Emma Maddern, Lillian Lawrence, Joseph B. Everham, Alice Shepard, Cora Williams, and R. R. Villiers enact their various roles with genuine artistic skill, and received much applause. For the coming week a new drama, by Robert Drouet—called The Sculptress—will be presented.

Corinna, the young burlesque actress, will add Excelsior, Jr., to her repertoire on March 1.

Forepaugh and Sell's Circus men are in town looking for a site for their canvas for a week in April. The circus lot used last season is this year not available, and they will be compelled to seek quarters in the Northwestern section of the city.

The Great Diamond Robbery, after playing several seasons at the downtown theatres, appears this week at the People's Theatre and continues to hold sway as one of the strongest and most attractive of melodramas. The cast includes Rose Eytling, Annie Yeaman, Joseph E. Whiting, and George A. Boniface. For the coming week 8 bells is underlined. Saved from

the Sea will follow on the 22d, and Temperance Town on March 1.

The Deacon's Daughter, formerly the property of Annie Fitzley, is a splendid attraction for the week at Forepaugh's Theatre. Lillian Kennedy, the merry and dainty, plays the star role, and is well supported. The Louisiana is underlined for the week of Feb. 15.

Gus Williams in One of the Finest was booked this week at the Standard Theatre, but the company disbanded without notice in Brooklyn, and consequently the managers of the Standard secured at short notice A Ring of Iron, which fills the week, giving a clean production, with specialties introduced. For the coming week, The Fast Mail will be presented.

Dumont's Minstrels have made a genuine hit with their Yellow Kid burlesque at the Eleventh Street Opera House, adding weekly a new series of funny situations and features.

"Camille D'Arville in tights, for the last time in this city," is the way the enterprising advance agent booms the pretty and talented vocalist.

The Heart of Maryland, with Mrs. Leslie Carter in the leading role, is booked at the Chestnut Street Theatre for Mar. 1, in place of The Contented Woman, who has been assigned a later date.

Rip Van Winkle, the opera by Planquette, will receive its first representation in this city at the Grand Opera House on Feb. 15.

Chevalier and the same company that appeared in New York city have been engaged to appear at Gilmore's Auditorium during the week of Feb. 15 for six nights and three matinees. It is said \$6,000 is the guarantee; the prices will be slightly raised.

Lillian Nordica will give a single concert in this city at a matinee on Feb. 23 at the Chestnut Street Opera House. She will be supported by Madame Scatchell, Baron Berthold, Isidore Luckstone and Frederick Dempsey. It is likely that Madame Nordica will be released from her concert engagements and will join the forces of the Metropolitan Opera company by mutual agreement of all the contracting and syndicate managers.

The controversy regarding the ownership of The White Slave was settled in this city last week. The facts are as follows: Harry Kennedy purchased all rights for The White Slave from the executors of Bartley Campbell, and allowed the sons of the deceased to play the drama on royalties, which, after a time, they failed to pay, claiming they had a right to the play. The White Slave was performed in this city last August. Kennedy applied for an injunction, but was refused on the ground that the notice was too short, and by mutual consent the matter was left to a referee, who, for the past six weeks, has been holding meetings and taking testimony, the final decision as rendered being in favor of Harry Kennedy, as the sole right to the title and play of the White Slave.

A monster benefit, under the patronage of Zimmerman and Nixon, in aid of the Medico-Chirurgical Hospital, will be given at the Chestnut Street Opera House at a matinee performance on March 11. John Drew, Maud Adams, Arthur Biron, E. Henderson in the comedy, Too Happy by Half, Caroline Miskell Hoyt and company in A Contented Woman will take part.

S. FERNBERGER.

BALTIMORE.

The Sign of the Cross—Nat Goodwin's Welcome—A Boy Wanted—Other Bills—Gossip.

(Special to The Mirror.)

BALTIMORE, Feb. 8.

The engagement of The Sign of the Cross at the Academy of Music earlier in the season justified Managers Nixon and Zimmerman in booking it for a return date, opening this evening. The play created a great deal of interest when last here. The story is wholesome and well told, and the performance is mentally uplifting. The Two Little Vagrants will follow with Minnie Dupree and Annie Irish in the cast.

This is minstrel week at Ford's Grand Opera House. Every season Manager Ford has a minstrel week which is looked forward to like the circus. This year as heretofore he has arranged to secure the best attraction possible. Primrose and West hold the stage to-night. The company of seventy, forty white and thirty black people, is seen and heard to excellent advantage in many sketches, songs and specialties. The next attraction will be Herrmann III. and Adelaide Herrmann.

The farce-comedy, A Boy Wanted, is playing a return engagement at the Holliday Street Theatre, opening this evening to big business. Clever specialties are introduced by Knox G. Wilson, Frank Young, Allyn and Lingard, Raymond Findlay, Flo Evans, and Harry Clay Blaney, who plays the star part of Phoney Dice. The Sidewalks of New York is underlined for next week.

There has been a phenomenally large advance sale of the Course tickets for the Stoddard lecture season, which opens next week at the Lyceum Theatre.

The Lyceum is given up to special and local entertainments this week. It is a charming house for society events, and is much sought after for this class of entertainments.

Nat C. Goodwin closed Saturday night at Ford's with The Rivals, the largest engagement he has ever had in this city. On Friday evening, in response to enthusiastic calls, he made a delightful little speech in which he generously attributed his magnificent audiences to the able work of Manager Charles E. Ford. As Mr. Ford is very popular this delighted his friends, and placed Mr. Goodwin higher than ever in their esteem. It can be conservatively said that Mr. Goodwin received an ovation at every performance.

Maude Venner, E. S. Willard's leading lady, who has been ill at the Eutaw House in this city,

has so far improved as to be able to resume her professional duties.

Manager Edgar Strakosch, of the Music Hall, tells me that he is arranging an unusually good programme of early Spring attractions.

The Sporting Duchess will follow Two Little Vagrants at the Academy of Music.

William H. Crane was entertained socially by a number of his old friends last week. He is extremely popular with us both as an artist and as a man.

Camille D'Arville plays at Ford's Feb. 23; Creston Clarke on March 1; and Julia Marlowe on March 8.

Tommy Boylan, who fell on the ice and injured his ankle, has recovered sufficiently to leave the hospital, and is now visiting his sister, Mrs. Ellen Martin.

The Musical Union, of Baltimore, moved to Mechanics' Hall, 317 West Fayette Street, last Friday, and gave a house warming. The union now numbers over two hundred members.

Mr. Augustus Thomas, the author of Alabama, and other popular American plays, came to Baltimore on Friday, and was present that evening at Nat Goodwin's performance of An American Citizen. Mr. Thomas is writing for Mr. Goodwin a new comedy which is to be called Treadway of Yale.

HAROLD RUTLEDGE.

BOSTON.

Simple Simon Produced by the Cadets—Ben-ton's Gossip of the Theatres..

(Special to The Mirror.)

BOSTON, Feb. 8.

The Cadets own Boston this week, and that means that R. A. Barnett has scored another of his extravaganza hits by means of our swell amateurs. The latest effusion from his pen saw light to-night at the Tremont, when Simple Simon was performed before a house which was completely sold out and contained all the society people in town. Simple Simon is a hard piece to describe, but it is a jolly mixture of half a dozen jingles from Mother Goose bound together with Aladdin's Lamp and a chain of fairies, and introduces a host of clever specialties.

If there be such a thing as a plot to Simple Simon, it is evident to all who are familiar with Mother Goose melodies and have the desire to glance at the cast of characters. A Barnett performance without a queen of the fairies would be a strange show. This antiquated individual, with her fairy troop, guard the destiny of Simple Simon in his suit for the hand of Curly Locks, a maid of eighteen, whose heart is marble, made so by the spell of Witch Withersohigh. Then the Arabian Nights are brought into play with the ever-familiar Aladdin's Lamp, which Mustard Seed brings to the Queen of the Fairies, and which she in turn throws to the earth, where it is picked up by Simple Simon. Possessed of this and the ability of the Cadets in their songs and dances, Simple Simon has marked possibilities as a winner on the road with a professional company. It would be a difficult task for even "Bob" Barnett to discover wherein in his work the plot is concealed.

The full strength of the cadet force was brought out in the production, and special hits were made by T. E. Sutson, W. S. Hawkins, and Malcolm D. Barrows. The Cadets have been carefully drilled by William Seymour, and as a result the piece went like clockwork.

Among those present at the professional matinee were Georgia Cayvan and the leading members of her company; Dorothy Morton and others from The Geisha company, Alexander Clarke and others from the Jack and the Beanstalk company, Fred Lenox, Josie Sadler, Merri Osborne, Maude Hollins, George Schiller, and Messrs. Snyder and Phelps, of Milk White Flag forces; Adjutant-General Dalton, Commissioner Babbitt, Colonel Goetting, Colonel Lovering, Mrs. George Lowell Tracy, wife of the conductor of the performance, and many other leading persons in musical, theatrical, and military circles.

This is the last week of the German opera season at the Boston Theatre, and the season promises to end in a blaze of triumph. There has been one serious disappointment this year. It had been announced that Mme. Calvé would sing in Carmen on Tuesday, and the sale for that night was something tremendous. Greatly to the disappointment of the Boston public Wednesday afternoon, the public learned through the newspapers that Calvé was sick in New York, and would not come on. Her place was filled at short notice by Camille Sevgard, and money was refunded to the few who insisted on it.

Jack and the Beanstalk has secured an extension of time at the Museum.

Too Much Johnson is at the Bowdoin Square this week. It was a long run that this comedy had at the Museum a little more than a year ago, but that made no difference with the size of the house to-night.

Lohengrin continues for one week more at the Castle Square, and Fatmah Diard now alternates in the role of Elsa with Clara Lane. Laura Millard has left the organization and gone to San Francisco, where she opens at the Tivoli in The Merry Wives of Windsor. Her withdrawal was made earlier than expected, because she was taken ill and fainted on the stage at the matinee on Tuesday. For several days she was confined to her bed, and unable to resume the part in which she had won much praise.

Fallen Among Thieves is at the Columbia this week. This piece happens to be the only melodrama in town this week, and its prosperity will be all the greater on that account.

The Geisha has drawn nothing but packed houses ever since it was produced at the Hollis Street. I am not sure who deserves the credit for the chief success, Violet Lloyd or Dorothy Morton. Miss Lloyd is as vivacious and sparkling a bit of femininity as ever dared to cross the

stage of the Hollis, while Dorothy Morton sings delightfully, and the entertainment goes with snap from beginning to end.

This is the second week of The Milk White Flag at the Park and the changes which have been made have met with instant favor. George A. Schiller continues to be the funniest thing in the whole show, and Clarise Agnew and Belle Archer are wonderfully good in their respective characters. In Gay New York is to follow.

Georgia Cayvan was the guest of the Playgoers' Club one afternoon last week, and quite a number of other players were present.

Louis M. Parker, author of Rosemary, who was in town last week, was entertained at all the fashionable clubs. I understand that since he has been in America he has sold a play to the Hollands.

W. O. Johnson, of Chelsea, has dramatized the novel, Wormwood.

The door and casing of the old house on Bulfinch Place, where William Warren lived for so many years, has been brought by John H. Woodbury, of New York, and will probably be given to some historical society.

Goodness, gracious! What will aldermen want next? The Boston aldermen have just got settled down for the year, but now their brothers in Cambridge are forward with claims that they should have free tickets on account of their proximity to Boston. It remains to be seen what their official brothers in all the other little suburban cities will do to get their alleged rights. There is nothing that looks so big to a city government man as the free theatre pass, and judging from the present action they will make themselves decided nuisances to the different managements in Boston.

John J. Collins came to Boston in advance of Too Much Johnson and received royal greetings, for he was here for a long time during the memorable run of The Lost Paradise at the Columbia.

W. H. Crane's coming engagement at the Hollis Street is being energetically boomed in Boston by T. H. Namack, and big business is anticipated by the management of the Hollis Street.

Fred C. Whitney's contract with Duse for next season is as good as signed, but until the signatures are placed he will not say much about it.

The Italian actress will play only in the few big cities like Boston, New York, Philadelphia, and Washington, where she has proved a good drawing card. Juliet will be added to her repertoire and possibly Mariana. By the way, the contract with Sarah Bernhardt is not only for the United States, but for Mexico and South America, so that the tour will be an extended one.

By the way, I hear that the demands of suburban aldermen for free courtesies of the theatres may result in having the managers appeal to the State, asking it to control the licensing power.

G. E. Lothrop announces a change of policy at the New Grand, which will hereafter be devoted to vaudeville.

Sam'l of Posen, Captain Herne, and The Arabian Nights are three of the plays secured for the stock company of the Grand Opera House. They have a new leading lady there in Florence Lytell.

Late last week came a rumor that Edward E. Rose, who was the first manager of the Castle Square, would re-enter the Boston managerial field before this season is over.

Washington's Birthday week will see a series of labor benefits at the Columbia.

When Georgia Cayvan was in Boston last week she had several new plays submitted to her. One of them, a war drama, it is said, was of especial strength.

The Aldermanic Committee on Licenses have issued their annual warning to the theatre managers of Boston, and have declared that they are to be the censors of all art posters to be displayed in Boston in the interests of the theatres. Samples of all pictures in which the human form is displayed have to be submitted to the Aldermen.

The staff at the Hollis Street presented Vincent T. Fetherston, the ticket agent, with a table lamp and Morris chair on the occasion of his beginning housekeeping.

A Milk White Flag is to be withdrawn after the present season.

W. T. I. Ball, the veteran dramatic critic of this city, fell on the ice near his house Saturday. He suffered a fracture of the left arm, just above the elbow. Only five months ago Mr. Ball fell on almost the identical spot and fractured the same arm below the elbow.

JAY BENTON.

ST. LOUIS.

James O'Neill, Roland Reed, The Elks' Annual Benefit, Other Bills—Notes.

(Special to The Mirror.)

ST. LOUIS, Feb. 8.

Roland Reed played at the Century Theatre last night in his new comedy, The Wrong Mr. Wright, to a fair audience. He is a clever actor of eccentric comedy roles and his new play is well fitted to him. Isador Rush, his leading lady, also portrayed her role well, and the comedy made a decided hit.

James O'Neill commenced his engagement at the Olympic Theatre last night, appearing in his well known play, Monte Cristo, to an excellent audience. Virgilus, Hamlet, and The Courier of Lyons will be given during the week. Ada Swan, a talented young St. Louis woman, made a most favorable impression as Mile. Danglers last night and met with a cordial reception from her many friends in front. The performance was an excellent one.

Anna Eva Fay gave a weird and wonderful entertainment at the Fourteenth Street Theatre last night. It was an Oriental sensation, Somnolency, and was a most interesting performance. There was a good audience.

The Last Stroke, a melodrama based on Cuba's

fight for independence, was played to two big audiences at Havlin's yesterday. The cast was a strong one, including Frederic De Belleville and a number of other good people.

Hopkins's was crowded yesterday when the old Madison Square Theatre success, Hazel Kirke, was given by the stock company in a most finished manner.

Celia Alsberg, who took the part of Senora Martinez in The Last Stroke at Havlin's and played the role exceedingly well, was two seasons ago connected with Colonel Hopkins's stock company at Pope's Theatre.

Ben Stern, of the Fanny Davenport company, came in Saturday and left Sunday for Portland, Ore., where he has been called because of the illness of his mother, who is lying at the point of death.

Leonard Somers, an old St. Louis boy, joined the Maggie Cline company here last week.

Ralph Stuart, of the Grand Opera House stock company, resigned from the company Saturday. It is not known yet who will take his place.

The Elks' annual benefit will take place at the Fourteenth Street Theatre Thursday afternoon, Feb. 11.

Every theatrical company in the city will assist. Among the actors and actresses who have volunteered and will assist are James O'Neill, Anna Eva Fay, artists from the Hopkins, members of The Last Stroke company in specialties, artists from the Hagan, the Irwin Brothers from the Standard, and Roland Reed from the Century. Other features will be dancing by little Marguerite Sherman, a gifted little St. Louis child, and songs and melodies by the Elks' Quartette. The prospects are good for a large attendance.

A large and fashionable audience attended the Nordica Concert at Music Hall last Friday night.

The ladies of the St. Louis Musical Club, who are patrons of opera were requested by the management of the Damrosch Opera company to ballot for their choice of opera to be given during the week's engagement, commencing Feb. 22. The result was as follows: Monday, Tannhauser; Tuesday, Die Walkure; Wednesday, Carmen; Thursday, Die Meistersinger; Friday, Flying Dutchman; Saturday matinee, Lohengrin.

Gus Weinberg, the funny fellow of Colonel Hopkins's Stock company, returned last week from a three weeks' absence in Milwaukee, where he was called suddenly to the bedside of his mother, who has been seriously ill, but is better now.

W. C. HOWLAND.

CINCINNATI.

The Star Theatre Closed—Good Business Elsewhere—Several Legal Processes.

(Special to The Mirror.)

CINCINNATI, Feb. 8.

De Wolf Hopper and his comic opera company in his most popular success, El Capitán, opened at the Grand to-night before a rousing house, which cheered the comedian to the echo. Sousa's inspiring music captivated everyone. Hopper has many good people in his company including Edna Wallace Hopper, Nella Bergen, Alice Hooper, Edmund Stanley and Alfred Klein. E. S. Willard in repertoire is underlined.

The Walnut has a most amusing farce this week, My Friend from India, which opened to-night with a good-sized audience. It deals with the theosophical cult and abounds in humorous situations. It will be followed by Rosabel Morrison in Carmen.

At the Pike this week Bessie Bonehill and Arthur and Jennie Dunn divide the honors as the leading attractions, and were cordially welcomed yesterday afternoon and evening. This afternoon Manager Hunt presented every lady in attendance with a box of candy.

The Fountain began, on Sunday, with an exceptionally strong vaudeville company in the place of the regular line of attractions. Pauline Hall, the Roscoe Midgots, the Casino Comedy Four, Almont and Dumont, Lynch and Jewell, Tom Flynn, Leavitt Novello, Murray, Leale and Murray, Couture Frères, and Daily and Hilton are the members of the company.

The War of Wealth in the exciting American melodrama which is drawing people to Heuck's this week. There is little doubt that his New York success will be easily duplicated here.

The Heart of Chicago, which yesterday began its week's engagement at Robinson's, is a play with a strong touch of Americanism and it has a most thrilling fire scene. The company is fully equal to the demands made upon it.

Rainforth and Havlin, managers of the Grand and Walnut, have been in New York and Chicago booking attractions for their houses.

The Star, which has been under the management of Heuck and Fennsney, closed for the season Saturday. It has not proved a paying venture presenting vaudeville in that part of the city, so it was deemed best to shut down altogether. Last year the theatre, then known as Freeman's, was also a financial failure.

Lillian Nordica sings in concert at Springer Hall Feb. 12.

The Damrosch opera season begins Feb. 15 at Springer Hall. The first day's sale of season tickets brought in \$8,000.

Beginning March 29 the Metropolitan Opera company comes to the same house under the local management of Rainforth and Havlin.

A performance of As You Like It will be given Wednesday by amateurs of the College of Expression at the Auditorium. Jennie Mannheim and Charlemagne Koehler take the roles of Rosalind and Touchstone.

Mary Bernard of Ada Gray's company brought suit here before a squire against Heck and Avery for damages, alleging a breach of contract.

Mary Le Vere on Friday evening last attached the box-office receipts of Padd'head Wilson on a personal claim of \$300 against Edwin F. Mayo of the company.

WILLIAM SANFORD.

No definite answers can be given to the above questions until a test case has been made, and a decision has been handed down by the United States Supreme Court. The law specifies that "if the unlawful performance and representation be wilful, and for profit, such person or persons shall be guilty of a misdemeanor, and shall be liable to imprisonment for a period not exceeding one year." It would seem, therefore, that a local manager might reasonably assume that he was not wilfully allowing an unlawful performance in his house unless he had received actual notice from the owners of the play that the said play was to be pirated, or unless the owner of that play could prove to the satisfaction of the court that the local manager had constructive evidence that the play was being pirated by the traveling manager, and it is incumbent on the local manager to take such a prudent precaution to prevent piratical performances in his house. If it could be proved that he was an accessory or an accomplice to a piratical performance, he would probably be found guilty of sanctioning an unlawful performance, that was both wilful and for profit, and with sufficient evidence he could be found guilty of being an accomplice of the traveling manager even though he had received no notice to prohibit the performance from the owners of the play. Otherwise the local manager might plead ignorance of his illegal action in every instance. Categorical answers to Mr. Cunningham's questions, so far as they can be given before the courts have passed upon the case, are as follows: 1. The local manager would at all events first have to prove to the court that he had been imposed upon by the traveling manager, and if he proved that fact it is not likely that he would be liable for anything more than damages, as the court would consider that the unlawful performance a wilful act so far as the local manager was concerned. 2. If the local manager merely suspects that a stolen play is being performed in his house under a false title it would not be advisable for him to ring down the curtain. The local manager, however, could easily insist on having the traveling manager make an affidavit that the play was not stolen, and that he would hold himself (the traveling manager) responsible for any damages that might arise from a continuance of the performance of the play. 3. If the local manager declined to accept the plea of "similarity" because he was positive that the play being performed in his house was stolen, he would certainly have a legal right to ring down the curtain. The traveling manager would have no case at law for damages unless he could prove that the local manager had rung down the curtain on a play that had not been stolen, or that he (the traveling manager) was giving a lawful performance, and that he depended upon the local manager to give him notice of the performance, giving whether the local manager could prove that he had been imposed upon and was not an accessory or an accomplice to an unlawful performance. 3. It would depend on whether he had received actual notice from the owner of the play not to allow the performance of said play in his house. 6. The local manager could be held legally responsible for a piratical performance in his house under all circumstances unless he could prove that he was an accessory to the unlawful performance or an accomplice of the traveling manager. 7. The local manager would have an excellent case at law. He might bring a suit for damages, or a suit for violation of the copyright law. 8. The best steps for local managers to take for their own protection would be not to back any attraction unless they are fully satisfied that the manager thereof is not traveling under a false title.

THE USHER.



The old adage that actors are bad prophets where new plays are concerned does not hold good in the case of Doctor Claudius. Before that unfortunate piece was produced the members of the cast, almost without exception, predicted failure, basing their belief upon its lack of plot, incident, situation and interest.

Mr. Crawford's complacent self-satisfaction and his unwillingness to accept the unanimous verdict respecting the inadequacy of his play may account for the vigor of the terms in which it has been condemned; nevertheless, it strikes me that a good deal of the reproof administered by the press has been unnecessarily personal and severe.

A failure is not a crime, and an effort that is well meant and ambitious deserves impartial treatment. The pleasure of "rubbing it in" appeals irresistibly to some minds, but the enjoyment of it provokes resentment.

Mr. Crawford has learned that it is more difficult to write a successful play than to write a successful novel. And, should he carry out his determination to try again, he will find his first experience invaluable.

The failure of Doctor Claudius is especially regrettable for the reason that it will end, in all probability, the stellar aspirations of the Hollands—for the present, at least.

E. M. Holland is one of the finest artists on our stage, and his brother is a capital actor. Their union ought to have been permanent, for success would have perpetuated an organization devoted to artistic work.

Like many another similar venture the Hollands' has proved unprofitable solely for the want of a pronouncedly good play. The best actors in the world—and notably the best American actors—are powerless without a popular medium.

I do not know whether the plans of the Hollands and their present managers have been settled yet, finally, but the probability is that Dr. Claudius will finish this week, and the brothers will separate shortly and withdraw from the firmament of stars. E. M. Holland, I believe, has had a proposal from Charles Frohman to originate an important part in one of his new productions.

The rumor that Mr. Palmer is desirous to become the manager of a New York theatre again lacks confirmation.

Mr. Palmer has a money-making theatre in the Great Northern at Chicago and for the present that and his other interests occupy his mind and his time pretty fully.

That Mr. Palmer will ultimately re-enter the field of management here, nobody doubts.

Mayor Strong is a worthy man, and doubtless the reports that have been brought to his attention concerning certain dives that are licensed as "music halls" are well-founded; but that fact does not justify the Mayor in declaring that "all vaudeville shows are immoral."

There are no cleaner or more wholesome entertainments provided the public than are to be seen regularly at our best vaudeville houses, and if Mayor Strong were personally familiar with them (as he ought to be before venturing to express an opinion regarding their character) he would not confuse reputable places of amusement, supported by the best classes of our citizens, with joints conducted under the name of "music halls" for quite different purposes.

Mr. Strong's remarks on this subject are unworthy of a Mayor who has established a reputation for good sense.

Plans for next season's opera are spoken of, but there still seems to be a good deal of doubt as to whether the company at the Metropolitan will be as strong as it is this season or whether there will be any company at the Metropolitan.

Calvé, who has proved the big card among the prima donnas, will not return there in any event. She has had a large offer for a concert tour of this country, but she exacts a very heavy forfeit, well in advance, and as the offer comes from a concern that would have to get out and "hustle" for it, there is little likelihood that the deal will go.

Calvé, I hear, is rather anxious about her reception in the boy's dress of Cherubino which she is to wear for the first time in public this week. She may make a rather opulent page, but it is safe to say she will act and sing the role as it has never been sung and acted before in this city.

I quote the following timely paragraph from Stephen Pike's brilliant dramatic department in the *Spirit of the Times*:

The manner in which the vaudeville managers have come to the relief of theatrical performers during this unprecedentedly cruel season deserves special recognition, and I hope that it will lead to a

closer and more perfect union with the managers of the regular theatres. They meet upon an equal footing in the Actors' Fund and in the Dramatic Mirror, the organ of the profession, and they should stand upon the same footing in the proposed Managers' Union. Some of the best actors have come from the variety stage; some of the best actors have gone to the variety stage; let us have one profession in two departments.

The first step to accomplish this result would be for the generous vaudeville profession to get up a monster benefit for the Fund, as proposed in the vaudeville department of this journal last week.

The vaudeville stage is making, and has been making for some time, demands upon the Fund's bounty almost equal to those of the dramatic profession. And yet there has never been a benefit for the Fund given under the auspices of that branch of amusements.

At the present moment, when the treasury of the Fund is getting low, because of increased drain upon it, a monster vaudeville benefit would be welcome.

THE LATEST ISEN PLAY.

Henrik Ibsen's new play, John Gabriel Borkman, translated by William Archer, has been published in this country and in England. The story is that of a man who has sacrificed honor and all else to gain wealth and power, but has failed to win anything better than complete disgrace. His soul is practically dead, and the opening scene discloses his wife, knitting in her cheerless home, while Borkman is heard unceasingly pacing the floor above, as he has done for eight long years. He is an ex-convict, and the hard-hearted wife listens carelessly to the restless tread of her wretched husband. Joyous sleigh bells ring without, harshly grating upon the ears of the unhappy couple. Mrs. Borkman, hating her husband, hates also her twin sister, Ella Renthelm, who as Borkman's first love has fallen before his insatiable ambition, and the hatred is cordially reciprocated. One chance for domestic redemption appears in the person of Borkman's son, Erhart, upon whom hangs the dismal hopes of the luckless trio. But Erhart runs away with a dashing young divorcee, Mrs. Wilmot, and the bells of the departing sleigh that bears the young couple chime through the desolate home, leaving it gloomier than ever. The new work possesses the same literary and dramatic worth of Ibsen's former plays.

DISCORDS ON THE FIRST VIOLIN.

A difference of opinion has arisen between Richard Mansfield on one side, and Mary T. Stone and Percival Pollard on the other side. The actor has demanded that Miss Stone and Mr. Pollard deliver to him their dramatization of "The First Violin," which he said they made for him on a salary, but they have declined to comply until \$1,000 is paid them, availing that any salary they may have received was for other work. Mr. Mansfield is said to be negotiating for a new dramatization of "The First Violin" by someone else.

THE MAYFLOWER NEXT AT THE LYCEUM.

Daniel Frohman yesterday denied positively the rumor that Blue Bell, by W. E. E. Golden, would be the next production at the Lyceum. "The present play, which has proven even more successful than was expected," said Manager Frohman, "will be followed, as originally promised, by Louis N. Parker's new comedy, The Mayflower. Mr. Parker, who is now at Niagara Falls, will be able, I trust, to see some of the rehearsals now in progress before he must return to England."

ANOTHER NEW CITY THEATRE.

Rich and Harris have announced that they expect to control next season a theatre in this city as a home for their stock farce-comedy company, and that they will build a new playhouse if one suitable may not be leased. William Harris said to a Mirror man that a site in Broadway, between Herald Square and Thirtieth Street, is under consideration, and that the new theatre, if erected, would be similar in size to the Empire, and ready for opening in October.

ANOTHER CHANGE AT DALY'S.

The plans for the near future at Daly's Theatre have taken unto themselves still another aspect. As now arranged, the present revival of Pinero's The Magistrate will continue for a fortnight, being followed on Feb. 22 by a revival of The Wonder. On March 1 a new adaptation of Sir Walter Scott's novel, "Guy Mannering," Ada Rehan appearing as Meg Merrilees. The proposed revival of The Tempest is again indefinitely postponed.

THE TREASURERS' ENTERTAINMENT.

The annual benefit of the Treasurers' Club of America occurred at the Broadway Theatre last Sunday evening, when a full house brought quite \$1,600 to the coffers of the box-office men. The volunteer entertainers included Lillian Russell, Camille D'Arville, Julius Steger, Julius P. Witmark, Cherish Simpson, Louis Mann, Clara Lipman, A. O. Duncan, Edward Lstett, George Fuller Golden, Williams and Walker, and Wood and Shepard.

NO CHANGE AT THE CASINO.

Concerning the varying rumors about impending changes at the Casino, Manager George W. Lederer said yesterday: "It is all talk. The firm of Canary and Lederer expect to continue at the Casino throughout the present season, and, for all we know, for many more seasons. The report that a syndicate is to obtain control of the house is utterly untrue."

A NEW OPERATIC SCHOOL.

William Parry, stage manager of the Metropolitan Opera House, and Max Freeman will open this week at the Berkeley Lyceum a "High School of Opera." Pupils must qualify as proficient in music. Mr. Parry will instruct in grand opera, and Mr. Freeman in comic opera, and they will be assisted by Emil Kneil, of the Metropolitan Opera House, and Gus Kerker of the Casino.

THE BOSTONIANS' PLANS.

Manager Frank L. Perley went to Albany yesterday to visit the Bostonians and arrange many necessary details for their production of The Serenade, the new comic opera by Harry B. Smith and Victor Herbert, and for their engagement at the Knickerbocker Theatre, in this city, next month.

MEAN LITTLE FAULT-FINDING.

A Philadelphia informant tells me that, while passing recently along a dignified thoroughfare of the Quaker City, he was edified by the glimpse of a distinguished American comedian greeting a friend. Said the friend: "Where are you going?"

"To see an exhibition of water color paintings," replied the distinguished comedian. "But it's after two o'clock—don't you play a matinee to-day?"

"Certainly, but the matinee can wait." And the distinguished comedian proceeded to take in the art exhibition while an audience wondered why on earth the matinee did not begin. Stars, presumably, are not fazed for being late.

Of some things in this world, one becomes now and then, bitterly tired. The writer, while plainly lacking in certain matters of beauty and of deportment, has been gifted by an omniscient Providence with a fair share of patient forbearance, but the allowance is mighty nigh exhausted. I am wearying of sword combats on the stage. A sword combat may be, in its way, an entirely commendable institution, but I rise to remark that there has been of late too much of it in our theatres. I do not go to every show in town but thus far I have seen this season sword combats in An Enemy to the King, The Wife of Wiloughby, Under the Red Robe, Beerbohm Tree's Hamlet, Romeo and Juliet, Cymbeline, The Gezzers, 8 Bells, and countless others; similar scraps have impended in The Seats of the Mighty, The First Gentleman of Europe, The Sign of the Cross, Heartsease, Brian Boru, and Much Ado About Nothing; and a dagger fight has terrified me in Castle Sombrias. And then as if this were not enough, the last play of the Empire Theatre Dramatic School was based upon a sword affair of the most frightful sort. Does it not very nearly approach superfluity?

There is down at the Lyceum a singular strange feature in the new play, The First Gentleman of Europe. In Mrs. Burnett's delightful comedy much depends upon a certain golden bowl, supposed to be the master work of an honest goldsmith, impersonated by Felix Morris. The bowl first appeared in the second act, and Mr. Morris, reverently regarding the side of the utensil, ruminated upon the beauty of his work, which, he said, pictured Daphne and some other mythological personage whose name he escaped me. Through the efforts of Mr. Morris I was led to believe that a beautifully moulded bowl relief must appear upon the hither side of the pretty bowl, which did great credit to Mr. Morris as a goldsmith. But what disillusion awaited me! In the last act the bowl reappeared, and was turned about for inspection. Instead of Daphne and someone else there was revealed a pretentious monogram, in which were prominent the letters "T. C." Then I detected the presence of a pair of golden tennis rackets upon the handle of the trophy and it dawned upon me that the mysterious initials must belong to some generous tennis club which had been implored for the loan of the golden bowl. The discovery of such a "prop" at the usually particular Lyceum pained me very deeply, and what is more, no one could have made me believe that Felix Morris would purposely have sought to make me see a dainty Daphne in a tennis club monogram.

A gentleman has sent me an announcement of the first annual tour of Professor (never mind his name—I have it) "entertainer, elocutionist, humorous and dramatic reciter, violin and baritone soloist, of Punxsutawney, Pa. America's greatest singer and reciter." The dimensions of the prowess of this truly versatile artist are further described in these words: "Grand literary and musical entertainment! Two elegant programmes brimful of humorous illustrations and realistic situations. Programme No. 1 consists of charming songs, brilliant orations, superb recitals, elegant readings, violin solos, duets by voice and violin, a Delartean exhibition, etc. Programme No. 2 includes recitals from Shakespeare. Remarkable dramatic effects from impersonations. Two of the best Lyceum entertainments before the American public." Then comes an analytical sketch of the "Professor" and his repertoire: "His work is of the highest art, and he is rapidly becoming famous. His opening piece is an oration entitled 'Morning Glories of Nature,' in the production of which he spent the mornings of two months in the Autumn of 1896, writing on a hillside overlooking his home city. 'The Fiddler Tramp,' as impersonated by him, is strikingly realistic, and causes both mirth and tears. His recital of an 'Old-Time Yankee Proposal' convulses the audience with laughter. 'Hulda's Pumpkin Pies' is a reading in which true love did not run smoothly, etc. Perhaps the most enjoyable parts in his entertainments are his baritone solos. You cannot afford to miss his violin song, also the violin solos, duets—violin and voice, and Delartean exhibition are worth the price of admission. An opportunity of a life time to enjoy a literary and musical treat. Admission, 15 25 and 35 cents. A violin recital after the conclusion of the programme for fifteen minutes free of charge." This is printed for the information of managers looking for a treasure. I have no doubt the professor could double on the flat cornet in the band, if necessary, and a little extension of versatility might render him useful as a set rock or a gram mat. Concerning the town that has given to a glad world this most magnificent artist, a player friend tells me that the theatre at Punxsutawney is conducted chiefly for the purpose of booming the peanut trade of its proprietor and that, upon the occasion of a recent visit, business was hopelessly queered by the presence in town of an Italian with a performing bear.

THE CALLBOY.

E. S. WILLARD'S SUCCESSFUL TOUR.

Mr. Willard's American tour so far this season has been a great success, both artistically and pecuniarily. The verdict of New York on his latest play, The Rogue's Comedy, by Henry Arthur Jones, has been confirmed by Brooklyn, Philadelphia, Washington and Pittsburg, and the play bids fair to rival in popularity his other well-known successes, The Middleman and The Professor's Love Story. Notwithstanding the prevailing commercial depression, Mr. Willard's season thus far has exceeded his most sanguine anticipations. He is now working West and opened a season of five weeks at Hooley's Theatre, Chicago, last night.

FRANK MURRAY TO MANAGE DE ANGELIS.

Frank Murray has taken the management of Jefferson De Angelis, and is organizing the company which will support Mr. De Angelis in Stangé and Edwards's new comic opera, Polytop's Wedding Day. Manager Murray has signed contracts for the production of the opera at the Casino on March 29. The production will be an expensive and elaborate one. Manager Murray has taken offices in the Knickerbocker Theatre building.

KATE FLORENCE ELLIS.



The theatrical public will be glad to learn that Florence Ellis, not many years ago popularly known both in this country and England as "Sappho," is about to return to the stage, from which she retired upon her marriage to George H. Brockway. Mr. Brockway is now in a home for convalescents at Denver, and circumstances oblige Miss Ellis to again take up the profession in which she achieved great success and reputation. The exact date of her reappearance has not yet been determined upon, but it will probably be upon the vaudeville stage in this city in a musical comedietta especially adapted for her, and in which, in its original form, she played for two consecutive years in Great Britain.

Miss Ellis has everything in her favor and there can be no doubt of her repeating her former success. She is still young, handsome and attractive, possesses a neat trim figure, most engaging manners, a decided personality, and added to a high order of intelligence has a peculiarly sweet and seductive voice which has been thoroughly cultivated in the very best school and under the best masters, including the lamented Campanini, and has gained in power and range since she was last heard in public. Aside from her voice she is an accomplished actress, full of dramatic ability, and, of course, has a thorough knowledge of the stage. Added to her other talents, Miss Ellis is an artist. She painted a portrait of the Democratic candidate for the Presidency in the last campaign, which now adorns Tammany Hall, and received the highest critical praise.

Miss Ellis's experience upon the stage has been large and varied. She first appeared when a child and has played leading parts in all branches of the drama—farce, musical comedy, operetta, comedy, and English opera. In opera she appeared with success before she had attained her sixteenth year. She has also played all of the younger heroines of Shakespeare. Her impersonation of Parthenia is well remembered, and her great success, both musically and histrionically, at Booth's Theatre in The Little Duke will not be forgotten.

In view of the foregoing facts, the return of Miss Ellis to her chosen profession is a matter for public congratulation, and the success which will undoubtedly reward her efforts will be heartily welcomed by her numerous friends both in and out of the profession.

MRS. FISKE AT THE FIFTH AVENUE.

Contracts for the production of Teas of the D'Urbervilles by Minnie Maddern Fiske at the Fifth Avenue Theatre on March 1 have been signed. Mrs. Fiske closed her tour in The Right to Happiness on Saturday, and arrived in New York yesterday, and will this week begin rehearsals of her new play.

Charles Coghlan, who will originate the part of Alec D'Urberville, is expected to arrive in New York on the *Hazel* to-morrow, and within a day or two the cast of Teas will be announced. Mrs. Fiske's company will be a very strong one collectively, and individually it will admirably represent the characters in Hardy's great story.

Models for the scenery have been accepted, and Joseph Physloc and Seymour Parker are now at work upon the pictorial features of the play. These will reproduce the most striking scenes in the book.

AMONG THE DRAMATISTS.

Brian S. Young, of Salt Lake City, has just completed a three-act society play, under the title of As Ye Sow, of which he has given readings to a number of his friends in that city. The plot is after the style of the problem play, dealing with a prodigal son. The scene is laid in the South.

Coyne Fletcher, of Washington, D. C., author of The Bachelor's Baby, An American Nobleman and other plays, has made Clurg Hunter her representative for New York and London.

The Fatal Letter, a new sensational comedy drama from the pen of G. Harris Eldon, was presented for the first time on any stage Monday, Feb. 1, at Black's Opera House, Springfield, O. Application for copyright has been filed.

H. T. MacConnell, E. C. Hart Golden, and Robert Smith, brother of Harry Smith, are collaborating upon a musical comedy called A Susceptible Young Man. Mr. Golden is writing the book, Mr. MacConnell the music, and Mr. Smith the lyrics. Mr. MacConnell and Mr. Smith have finished a burlesque, the scene of which is laid in Atlantis in the year 3000 A. D.

A. L. Fanshaw has completed a drama called A Life Story.

Louis N. Parker, having seen Maude Adams in his play, Rosemary, intends to write a new play for her, and another play for John Drew.

Edgar Selden, who has completed his three-act farce, A High Old Time for the Rays, has received Charles Frohman's thanks for the dedication of his song, "Two Little Vagrants."

Louis Evans Shipman, and not Simpson, as was reported, has collaborated with Glen MacDonough in the adaptation of Esmond for Mr. Sothern.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the only place. Wire. Plenty good time open.

AT THE THEATRES.

Star.—Cuba's Vow.

Melodrama in prologue and four acts, by J. J. McCloskey. Produced Feb. 8.

Lieutenant Percival Grant. Harrington Reynolds
Narciso Vasquez. Frank Opperman
General Macao. W. L. Buchanan
General Antonio Maceo. Hamilton Harris
Antonio Varona. William D. Gross
Felipe Varona. Frederick Lauder
Captain Menendez. George D. MacIntyre
Colonel Sanchez. Frank L. Brownee
Bill Purvis. George Henry
Patsy Sullivan. Taylor Gasville
Tom Flaherty. George W. Murray
Diego Hernandez. W. J. Hurley
Juan Morales. W. B. Langston
Hassan. A. Del Tryon
Pedro. W. L. Langton
Cuba Varona. Adelaide Cushman
Dolores Vasquez. Eliska Wardell
Delphinia Vasquez. Louise Symeth
Patria. Little Mona
Merceda. Rose Evans

A new melodrama, from the prolific pen of J. J. McCloskey, whose record as an actor and playwright reaches away back to Old Bowery days, drew an immense audience to the Star Theatre last evening, the title and purpose of the play, Cuba's Vow, serving to attract a host of enthusiastic supporters of the cause of Cuban liberty. The demonstrative approval which greeted Cuba's Vow left no doubt concerning its instant success. Play, players, and production were accorded the heartiest sort of applause.

The new melodrama tells a story distinctly up-to-date, and deals with several real life characters prominently connected with the Cuban struggle for freedom. A prologue sets forth the villainous predilections of Dolores Vasquez, "the tigress of Andalusia," wife of the Spanish commandant at Pinar del Rio, at which place she causes her husband's troops to murder a planter, Antonio Varona, his wife and baby daughter, Patria. The bodies of these innocents are discovered by the dead planter's son and elder daughter, and, kneeling beside the corpses, Cuba Varona vows vengeance upon the murderous Dolores. The first act takes Cuba and her brother, Felipe, to Barcelona whither they have tracked Dolores, and where they encounter the men of the U. S. Schoolship *St. Mary's*, Cuba falling in love with Lieutenant Grant and assisting in saving his life from an anti-American Spanish mob. Incidentally she provokes a three-cornered hatred between Dolores, Vasquez, and the Lieutenant.

Then the action changes to Maceo's camp at Bahia Honda, revealing Cuba Varona as an enlisted soldier, ready to attempt any hazardous task for the cause of her beloved country, and never forgetting her vow. Lieutenant Grant, having joined Maceo's army, is followed and watched by Dolores, whose love for him has become her strongest passion. Dolores appears at the camp as the daughter of a Cuban patriot, and goes unrecognized until left under protection of Grant, through whose weakness she escapes after appropriating certain valuable papers belonging to Gomez and Maceo. The steamer *Three Friends* arrives with munitions from America, the Spaniards attack the camp, and Grant is captured.

The ensuing scenes picture the Lieutenant's rescue from the Cabanas prison at Havana by his true love, Cuba, their flight to a picturesque ruin near Guanabacoa, and thence to Setan's Bridge, where occurs an exceptionally dramatic climax involving the downfall of the pursuing villain, led on by the baffled Dolores. The closing scene, a castle at Matanzas, brings matters to a satisfactory adjustment and witnesses the fulfillment of Cuba's vow.

Adelaide Cushman as the heroine was an ideal Cuban Joan of Arc, adding to rare typical beauty and grace a spirited conception of the difficult part. Eliska Wardell depicted an adventurer in the capital style that she has shown more than once. Harrington Reynolds was a manly, heroic lieutenant; W. L. Buchanan and Hamilton Harris were admirable as the Cuban generals, Gomez and Maceo; and A. Del Tryon presented a capital pantomime sketch as a Moorish mute. The other parts were capably played, and the many supernumeraries were cleverly managed.

The scenic accompaniment was of unusual splendor and lavish in detail. Superb stage pictures, the work of Harley Merry, Aug. G. Volz, Joseph De La Harpe and John A. Merry, bewildered the eye and compelled sincere admiration. The incidental music by H. T. MacConnell was a pleasant factor, and the whole production reflected great credit upon the painstaking staging of Robert N. Hickman. The only blot upon the play was the actors' pronunciation of Spanish proper nouns.

Cuba's Vow should prove a strong success wherever interest is felt in the Cuban cause. It will never succeed in Spain.

Knickerbocker.—When George IV. Was King.

Play in one act by F. W. Moore. Produced Feb. 8.
William Garden. Charles Groves
Joshua Dade. Gilbert Hare
Harry Jolliffe. Frank Gillmore
Mary Lewis. Mona K. Oram

John Hare and his London Garrick Theatre company presented last evening at the Knickerbocker Theatre a new curtain-raiser, When George the Fourth was King, by F. W. Moore, and a revival of A Pair of Spectacles, the adaptation by Sydney Grundy of the French Les Petites Oiesaux. A large audience cordially welcomed Mr. Hare's delightful impersonation of Benjamin Goldfinch, his original character, well remembered in this city, and the audience was glad to renew acquaintance with the quaint Mr. Goldfinch and his associates. The play requires no mention beyond the assurance that it was, as ever, thoroughly enjoyable, and most admirably put upon the stage. The cast included Charles Groves in his original part, Uncle Gregory; Frank Gillmore as Percy, Gilbert Hare as Dick, May Harvey as Mrs. Goldfinch, Nellie Thorne as Lucy, and J. Fisher White, E. Vivian Reynolds, Charles Gould, Henry J. Abbott, and Miss MacGillivray in the minor roles.

The new one-act play, When George the Fourth Was King, was presented before the comedy by the cast given above.

Mr. Moore's one-act play proved a perfect little gem, dainty, poetic, almost ethereal, and full of that subtle, simple charm that won our hearts in Rosemary. It tells of two old sailors, William Garden and Joshua Dade, who have raised to womanhood the orphaned daughter of an old sweetheart of theirs, who had wed a younger and a handsomer man. The scene is their cottage on the English coast in the time of George the Fourth, and the day is Mary's twentieth birthday.

The old men tell their ward that she is of age to choose a husband and to leave them, but the words, roughly put, offend Mary's ears, and, running away, she sends back to her true lover, Harry Jolliffe, his birthday present, along with a message saying that she must ever abide with her guardians and give to them all her heart and love, as they have given her. Harry brings the note to the old tars, who realize the sacrifice that Mary means to make, and after joining the hands of the young couple, Age goes out at the cottage door, leaving Youth in possession.

The slender theme was handled with infinite delicacy by playwright and by players. Charles Groves and Gilbert Hare gave delightful studies of the jovial old naval men, Frank Gillmore was admirable as the honest-hearted young sailor, and Mona K. Oram made a charming, sweet, old-fashioned orphan girl. The cottage scene was a picture of unusual beauty.

Daly's.—The Magistrate.

Comedy in three acts, by A. W. Pinero. Revived Feb. 8.

Mr. Osmund Pocket. Edwin Stevens
Mr. Bullamy. William Griffith
Colonel Luykn. Herbert Gresham
Captain Horace Vale. Sidney Herbert
Cla Farrington. George Lesoir
Achille Blond. William Sampson
Isidore. Robert Shenson
Mr. Warrington. Dean Pratt
Inspector Messiter. Robert Bowers
Sergeant Luk. William MacIntyre
Constable Harris. George Wharnock
Wyke. George Heath
Agatha Pocket. Ada Rehan
Charlotte. Pauline French
Beatrice Tomlinson. Percy Haswell
Popham. Sila Converse

The Magistrate, Pinero's merriest comedy, which enjoyed a long and profitable run at Daly's nine years ago, was revived last evening with great success. Ada Rehan was seen in her original character, but all of the other parts were in different hands from those to which they were intrusted at the first production.

Never since his death was James Lewis so sadly missed as he was on this occasion. He had made the part of Pocket peculiarly his own, and the efforts of Edwin Stevens, whose conception of the character was entirely different from Mr. Lewis's, did not satisfy those who had seen the delightful performance of the comedian who has passed away.

Miss Rehan renewed the success she made in the part on its first production, and depicted the comic woes of the wife who wants to pretend she is five years younger than she really is, in an extremely clever manner.

George Lesoir in the part of Cla Farrington, the boy, made a genuine hit. He was full of life and action, and delivered his lines with refreshing clearness and breeziness. It is a wonder he has not been put forward more prominently heretofore. Others who filled their parts satisfactorily were Sidney Herbert, Herbert Gresham as Colonel Luykn, as a duke, William Griffith, who is a capital actor of old men's parts; William Sampson as the French hotel keeper, and Dean Pratt as the court clerk.

Pauline French made a very good impression in the part of Charlotte, originated by Edith Kingdon (Mrs. George Gould). Percy Haswell played the music teacher satisfactorily, and Sila Converse was seen as Popham, the maid, originally played by May Irwin.

The scenery and effects, as is usual at Daly's, were perfect.

Irving Place.—Das Lumpengesindel.

Tragi-comedy in three acts, by Ernst v. Wolffogen. Produced Feb. 4.

Dr. Fried. Kern. Hubert Rensch
Wilhelm Kern. Carl Z. Coker
Polizei-Wachtmeister Polke. Max H. J. J. J.
Julia. Adele Hartwig
Franz Ritter von Platten. Julia Strobl
Commerzienrath Dessoir. Arthur Eggelein
Roderich Passmann. Hermann Schmeier
Kunibert Dippel. Julius Acher
Wittwe Schwambach. Louise Lother
Miese Pickenbach. Anna Braga

Das Lumpengesindel (The Bohemians), produced at the Irving Place Theatre last Thursday evening, tells the story of two young men, twins, who have been accustomed to an intimacy so close that even when one of them, Friederich, gets married, the other, Wilhelm, becomes part and parcel of the ménage.

Not only is conjugal privacy thus invaded by the husband's brother, but also by their friends, sculptors, poets, and others, who make free in the diminutive lodgings with utter disregard of the wife's rights as housewife. Nor is it the men alone who invade her home, but also a garrulous old woman who for many years has been the landlady, and, as one might say, the foster-mother of the twins. This kind-hearted but exceedingly vulgar person is plainly jealous of the young wife, and proceeds to make trouble for her in all sorts of ways. And finally there is a frivolous shop girl who is the mistress of the brother, and who is made welcome by everybody except the distressed wife.

There is a typical Bohemian dinner one evening to celebrate the return of one of their friends, a sculptor, who has disposed of his masterpiece. A poet present suddenly discovers that he has lost his latch-key, and at the same time another, a Socialist, also states that he has no place to sleep that night, so the husband suggests that these two should take their bed and they would occupy the divan. This brings the wife's marital troubles to a climax and she leaves with her father, saving she does not care to remain in such a house.

In the meantime her husband discovers that his wife, who pretended such disgust at his and his friends' rather loose moral views, nevertheless has a "past" and, as luck would have it, her lover happens to be a friend of her husband, a sculptor. A tearful scene ensues between the husband and wife, but all is finally satisfactorily straightened out.

Hubert Rensch as a careless, idealistic Bohemian, Adele Hartwig as the wife, and Max Hinzler as the father, carried the play through with exceptional verve and brilliancy. They were ably supported by a company which is always competent.

Wallack's.—Romeo and Juliet.

Julia Marlowe fully justified last night the golden opinions she won a year ago for her portrayal of Juliet. The audience at Wallack's was a brilliant and appreciative, yet a very discriminating one. It was an audience which seemed to know its Shakespeare, and might easily have been critical and exacting. But Mrs. Taber's very first scene put it in an excellent mood, and afterward it was very liberal with applause.

Charming is a hackneyed word, but it is the one which best describes Miss Marlowe's acting in the first half of the play. Her whole being seems to breathe the spirit of youth and innocence. She is a tender, unsophisticated girl. There are no flaws, no jarring notes in the balcony scene. The auditor seems to be in the presence of pure romance. It is not enough to say that Mrs. Taber is artistic; she is more than that. She has subtle magnetism, and appeals to the eye and the intellect and the heart. Not only does she enact the part of a tender girl with wonderful fidelity; she also looks it to perfection. Nature has given this actress other gifts than intelligence and an artistic temperament; it has given her beauty and grace and a marked individuality. These are the materials which, after much polishing and moulding, have at last made an accomplished and captivating artist. Miss Marlowe deserves her success, for the reason that, although she is yet young, she has served a long apprenticeship. For six or seven years she strived in vain to win the approval of the most cultured metropolitan audiences. It was only last year that she won the recognition which her talent and conscientiousness merit.

Robert Taber is but little less successful than his wife. He is a picturesque and truly romantic Romeo, and he, too, possesses a personality which draws the audience toward him. His portrayal is an eloquent and strongly-marked one, and was received with great favor last night. For another reason Mr. Taber deserves commendation. The play was staged under his personal supervision, and the work was done in an elaborate and painstaking way, which resulted in a Shakespearean production such as is not often seen.

The supporting company is likewise good. F. L. Cartwright, Edwin Howard, A. Tassili, D. L. Mitchell, Bassett Roe, Eugenia Woodward, Mrs. Sol Smith, Katherine Wilson, and most of the others render their lines well, and are satisfactory.

Grand.—Hogan's Alley.

Hogan's Alley is the title of the vehicle used for the introduction of Gilmore and Leonard, a most popular team of Irish comedians, as stars, and it has not even the semblance of a plot, but is a mere conglomeration of specialties and ludicrous complications.

As most of the specialties are clever and prove entertaining, however, and as the situations are immensely funny there is an excuse for the piece that warrants the large audience that greeted it at the Grand Opera House on Monday night.

John F. Leonard and Barney Gilmore, of course, are the two prominent figures, and their amusing impersonations of Irish characters were received with unstinted applause. The Yellow Kid, impersonated by Dick Gardner, was also in evidence, and was cordially greeted. Frank Manning contributed a clever bit as Ike Arnheim. Joe J. Conlan as Mrs. Hogan is also very droll.

Lillian Shirley and Minnie Bland as the Hogan girls look pretty and sing well, while Annetta Reed executes several graceful dances to well-merited applause. Hulda Halvers is a somewhat exaggerated tough girl and the others of the company assist in the fun.

Murray Hill.—Trilby.

The audience which filled the Murray Hill Theatre last night makes evident the fact that Trilby still retains a good deal of its drawing power in New York.

The play is presented by the Palmer-Brady organization which last Summer captured the hearts of the Australians.

The performance is probably not quite as artistic as that given by the companies headed by Tree and Lackaye, but it was, nevertheless, received with evidences of an equal degree of enjoyment. The company, while not up to the standard of the original Palmer organization, is composed of excellent players.

Trilby in this case is impersonated by Edith Crane, who possesses beauty and talent that qualify her for the part. The work by Reuben Fax as Svengali is excellent and shows that the flattering commendation it received from the antipodean press was well deserved.

Charles Ganthony did full justice to the part of Taffy, and the Laird of Richard Canfield would be hard to improve. Of the others whose work entitles them to mention is E. W. Morrison, who appears as Gecko; George H. Trader as Zou-Zou and Jennie Reiffarth as Madame Vizard.

At Other Houses.

GARRICK.—Secret Service will end its phenomenally successful run in three weeks.

EMPIRE.—Under the Red Robe has proved so attractive to the women that, beginning with this week, there will be three weekly matinees.

THE HERALD SQUARE.—The Girl from Paris grows more fascinating and attractive as the months pass.

ACADEMY OF MUSIC.—Straight from the Heart, with its 300 people, has settled for a run.

HOYT'S.—A Contented Woman continues to content large audiences.

CASINO.—An American Beauty still holds queenly sway.

FIFTH AVENUE.—Dr. Claudius still continues to mystify select audiences.

BIJOU.—May Irwin is working so hard to please her immense audiences that her doctor advises her to go South and take a rest.

AMERICAN.—The engagement of New York will end this week.

FOURTEENTH STREET.—Sweet Inniscarra is a great success, and will probably run for the remainder of the season.

PEOPLE'S.—The Span of Life is the attraction here this week.

BROADWAY.—The Irish opera, Shamus O'Brien, is pleasing a great many people not of Hibernian extraction.

GARDEN.—Heartsease continues to attract large audiences.

LYCEUM.—The First Gentleman of Europe is still received with great favor.

HARLEM OPERA HOUSE.—After achieving much success on the road, W. H. Crane presented A Fool of Fortune before a large audience last night.

COLUMBUS.—In Old Kentucky, which has been pleasing the public for three seasons, is the attraction this week.

BROOKLYN THEATRES.

Montauk.—The Two Little Vagrants.

This most delightful of melodramas has been retained for a second week. Booked for one week only, with a well-known attraction named and scheduled to follow it, it was decided last Wednesday night to make a shift of dates, and keep De Courcelle's most pathetic of plays on this stage up to and inclusive of Feb. 13. If the overflowing house present last evening be taken as a criterion, Colonel Slinn would have made no mistake if, in the first instance, he had secured it for a stay of a month. Brooklyn has endorsed the verdict of Boston and New York, and the already great advance sale shows that the attendance will keep up to high water mark throughout the week. The claim that this story touches the heart more deeply than did The Two Orphans is not an extravagant assertion, as will be admitted by all who may see Jessie Busley and Minnie Dupree in the dual title-roles. Fine as is the last mentioned actress in her portrayal of Claude, it is debatable whether Miss Busley's Fan Fan is not entitled to precedence. Her temperament and personality are exactly suited to the role, causing a rendition which is faultless. The Zephyrine of Alice Fletcher is also most admirable and betokens not only a thorough grasp of the technique of the stage but study of a character part as well. Annie Irish, Thomas Kingston, Francis Gaunt, Dore Davidson, George Fawcett and Eugene Sanger repeated their previous excellent work, but, either through lack of inclination or a case of misfit, E. J. Ratcliffe remains most wooden and conventional. Lost, Strayed or Stolen will be heard here for the first time on Monday next.

Park.—True to Life.

Mr. McKee Rankin, who has not been seen on the local boards since he supported James J. Corbett in A Naval Cadet, introduced his latest play last night, and met with a reception as gratifying as that which greeted it when brought out at the Murray Hill recently. Mr. Rankin has proved his ability as an author as well as actor in the production of this drama. True to Life is well named, and possesses a heart interest that commends it to the favor of every one. Nance O'Neill justified all the eulogistic things said of her upon the occasion of her New York debut, and would seem destined to attain no small distinction in the future. The play is in four acts and presents in rotation a millionaire's business office, his typewriter's home, the residence of the millionaire, and a room adjoining a police court. While the various types of character have all long been familiar to the stage, the author has imbued the unfolding of his story with a pathos that cannot be resisted. The cast, which is an excellent one, includes the veteran William Harris, Anna Leonard, George Work, Charles Crosby, Frank Reynolds, and Ralph Bell. Palmer and Knowles will present Georgia Cayvan in four plays during next week; Mary Pennington—Splinter, Goblin Castle, Little Individual, and Squire Kate.

Amphion.—Kellar.

For the second week of his present engagement in Brooklyn, Kellar, whose illusions stand without a peer, transferred his operations to the Amphion Theatre, where on Monday night he was greeted by a large and appreciative audience. His illusions are marvelous. His principal act this week is The Mystery of the Blue Room. The rise of the curtain reveals the interior of a room, the side and back walls being draped in blue plush. Mrs. Kellar is made to vanish from the room in full view of the audience and in her place appears Kellar. The necromancer is ably assisted in all of his tricks by Mrs. Kellar. The Williamsburg theatrogoer has a treat in store, as Knowles and Ottolengui will present The Geisha with its original company here next season.

Columbia.—In Gay New York.

In the presence of a good-sized audience this diverting and clever hodge-podge of nonsense

began its second and last week here with no apparent diminution of interest. Walter Jones as Edgardo Barrett Todd, the actor down on his luck; Lucy Day, in her astounding terpelchorean gyrations; W. E. Ritchie, as the tramp cyclist; and David Warfield, with his side-splitting caricatures of Hebraic peculiarities, continue to hold their own in popular esteem. The musical portion of the burlesque was, as usual, well sustained by Alice Veale, Lee Harrison, Jeannette Bageard, Gilbert Gregory, E. S. Tarr, and Peter Curley. The Lady Slavey is due here on 15.

Gayety.—A Yenuine Yentleman.

Gus Heege, whose portraits of Swedish characters are familiar to the patrons of the Gayety, presented A Yenuine Yentleman at this house on Monday, and was given a most cordial reception. Its story and action prove as pleasing as the play in which Mr. Heege first gained fame. He gives his usual humorous and laughable delineation of the honest, warm-hearted, and energetic Swede. His supporting company are equal to the parts assigned them. Northern Lights is underlined as the next attraction.

Notes.

The Woman in Black and her hypnotic powers interested a large assemblage at the Grand Opera House.

Marlon Manola and Jack Mason began their second week at Hyde and Behman's to an audience limited only by the capacity of the house.

Lovers of lurid melodrama were out in large force at the Bijou to greet On the Mississippi. Valerie Berger's acting was particularly good.

Alice Shaw, the whistler, with her twin daughters, headed the vaudeville olio at the Criterion.

Sam T. Jack's Orange Blossoms brought out the S. R. O. sign at the Star Theatre twice on Monday.

The Cotton King and its big cotton press are attracting good audiences to the American.

The Empire has the Fay Foster Burlesque company for a return engagement. A big week is assured them.

The Merry World is offered at the Unique.

The Brooklyn Music Hall has a living photograph machine called the projectoscope and an entertaining bill of vaudeville talent.

The Bushwick Wheelmen, one of the most prominent cycling clubs in Brooklyn, gave a highly successful entertainment, from both an artistic and pecuniary standpoint, at Arion Hall, Brooklyn, Feb. 5. Will Lyle's Minstrels, comprising many well-known knights of the burnt cork, furnished an excellent bill.

THE TITLE OF THE NEW SARDOU PLAY.

Differing statements have appeared concerning the title to be used in this country for Victorien Sardou's new play, which is to be put forth at the Paris Renaissance next week under the name, Spiritisme. Charles Frohman's American production is announced for a week later at the Knickerbocker Theatre in this city, and it has been reported that the play would here be known as Spiritualism. A representative of Mr. Frohman assured a MIRROR man that this was an error, stating that the American version will be called here as in Paris, Spiritisme, pronunciation being left at the mercy of the public.

A NEW REPERTOIRE VENTURE.

The People's Amusement Company, organized about five years ago, is to be revived by Albert Miller, who claims to have been the originator of the continuous performance idea. The concern will be capitalized at \$100,000 with \$25,000 paid in, and will put out next season a thoroughly high-class company, with special scenery and cars, to play week or longer stands in a repertoire of New York successes, presenting twelve performances and a Sunday night concert each week. Much excellent time has already been offered for the venture.

MADAME MODJESKA ENCOURAGED.

Manager Frank L. Perley has received a letter from Count Bosenta stating that Madame Modjeska has felt no fatigue during the two weeks of her return to the stage. Her strength, on the contrary, has seemed constantly to increase, and she expects now to commence, next Autumn, a full season's work, coming Eastward perhaps as far as New York State, but probably not visiting the metropolis.

THE NEXT PLAY AT THE GARRICK.

The new farce which will be produced next month by Charles Frohman at the Garrick Theatre after the present engagement of Secret Service has finally been christened. It will be known as Never Again, and is an adaptation of Le Truc de Seraphin, by Maurice Desvalliere and Anthony Mars, now running at the Paris Variétés. E. M. Holland has been engaged for a prominent part in the production.

THE BOYS OF KILKENNY.

The Boys of Kilkenny had a production at the auditorium, White Plains, last night. The play abounds in faithful incidents, and the comic climaxes, of which there are several, are ingeniously contrived. Charles Sullivan, of Dublin, who, on this occasion, made his debut on this side of the water, proved himself a comedian of rare humorous worth.

SECRET SERVICE TO RETURN.

Contracts have been signed by which Secret Service will be presented again in this city next season, opening at the Academy of Music on or about Aug. 25.

THE LONG STRIKE PROTECTED.

Thomas A. Stoddart writes: "In the last issue of THE MIRROR there appeared in answer to an inquiry by 'H. W., New York city,' under the head of 'Questions Answered,' a statement in regard to the right to produce certain plays, and ending with the information that 'The Long Strike is public property.' Permit me respectfully to call your attention to the fact that such statement is erroneous, the play of The Long Strike being the sole and exclusive property of my father, James H. Stoddart, who purchased all rights thereto from the author, the late Dion Boucicault. This play, although printed, cannot be rightfully acted without Mr. Stoddart's permission, to which effect a notice is plainly printed on all copies thereof by the publisher, Mr. French. As the error is likely to lead 'H. W., New York city,' and possibly others, to the supposition that he or they may produce this play with impunity, I think it is only due to Mr. Stoddart to correct the same, and notify 'H. W.' of the mistake. We have always endeavored to prevent piracy of the play and shall continue to do so when such is brought to our notice."

A TRIBUTE TO HONESTY.

At the meeting of the Board of Directors of the Actors' Society of America, last week, a resolution was adopted tendering the thanks of the Society to Ralph E. Cummings, Bruce Hayes, Thomas M. Reynolds, and Virginia Jackson, members of the Society, for their recent prompt refusal to take part in any performances of pirated plays at the Bijou Theatre, Louisville, Ky. Copies of the resolution, signed and sealed by the president and secretary of the Society are to be forwarded to the players named.

WHERE SHALL THE LINE BE DRAWN?

It is becoming rather a nice question, and one in which all persons connected with the theatre, whether as manager, playwright or actor, are interested, whether the continuous performance theatre is going to supersede the regular theatre. Or, if it does not supersede it, how far is it going to interfere with the regular theatre either in its work on the stage, or in the receipts in the treasury.

The continuous-performance theatre is undoubtedly here, and here to stay. In every large city there are several of these places of amusement, and there is not a town of any size which does not possess one or more of them.

Their existence, therefore, is now an established fact, and this fact being accepted, the question that presents itself is: How are they going to be considered by the managers and actors of the regular theatres?

The playwrights have already defined their position in the matter; several playwrights of established reputation have written sketches for production in these playhouses, and quite a number of actors and actresses of position have appeared in these sketches with pleasure to their admirers and profit to themselves.

Now whether these actors and actresses have lost cast, i. e., market value, by doing this, is the important question, and the settlement of this question should be prompt and decisive.

These are, undoubtedly, troublesome and perilous times for actors and actresses; especially for the great army of them who have been in the eye of the public for any length of time. During the last few years the stage has been over-stocked with raw material; but, as each recruit means a following of "sisters and cousins and aunts," to say nothing of male relatives, it is a source of certain profit to the managers to give this army of neophytes the preference over the more experienced, especially as these new members have no preconceived notions as to "lines of business," and the salaries fixed by custom thereto. And as these young persons are, as a rule, either without any training, or have received a training which they would be much better without, the managers have found it conducive to their ease to introduce a new method of acting, which may be designated the school of ultra-naturalism and realism. And audiences accept the disciples of this new school, admire them, and applaud them, and what is much more to the purpose, they buy tickets to go and see them: and all goes merry as a marriage bell—for the new people and the managers.

But, there is another side to the picture.

What is going to become of the actors and actresses who have been ten, twenty years actors and actresses, who have devoted the best years of their lives to their art, and who know no other. Who have, for all these years, been running in one groove, and who cannot now find any other groove that will receive them, or that they could run in, even if they were received. And this inability to change their line of work, after a life-time devoted to it, is not a fault in the actor, nor is it peculiar to the actor. It is a condition of mind common to all men. Nor is it a fault in the young people who are flooding the stage with their presence. Youth is always lovely, and when youth is allied to genius, and possesses the ambition and industry to make that genius a delight to the world, it is a gift from the gods, for which man cannot be too thankful.

And the manager who gives to youth and genius the opportunity to prove their claim to a place in the world of arts is a public benefactor. But, all this being considered, we are still facing the problem, What is to become of the men and women who have made honorable reputations for themselves as actors and actresses, and who now form a large proportion of the vast army of the unemployed?

Is a partial solution of this problem going to be formed in the continuous performance theatre? Can they find a new field of profitable labor with vaudeville sketches in these theatres?

If so, then the continuous performance theatre will prove a blessing.

And this movement might be converted into a great benefit to the dramatic art in two directions. If only actors and actresses of acknowledged reputation be engaged; they will, naturally, exclude such persons as have nothing but years of misapplied energy and incapacity to recommend them.

By this means, these persons will be forced out of the ranks of an art into which they never had any right to intrude; and in time they will find their level, thus giving another proof of the justice of the law of the survival of the fittest. And there is another and a most important point to be considered. The introduction of the vaudeville sketch on the programme of these theatres will place the performance upon a higher plane, and by this means will bring an elevating influence upon a very large number of the working classes—persons who seldom go to the regular theatre, but who find in the light and varied entertainment offered them at those houses the rest and relaxation of which they are in so much need.

Therefore, once let the word go out that persons of acknowledged position can, without prejudice to themselves, accept such engagements, then hey! the Merry Sketch, and the merry dollars which will be the reward thereof.

ROSE EYTINGER.

REFLECTIONS.

Edith Renward is busy reading p'ays. She may act again.

Sara Barton will shortly return to the concert stage.

Walter Kelly, leading man of Coon Hollow, was presented with a pair of diamond cuff buttons by Manager Caldwell, at New Rochelle, last Wednesday.

The Stratton Comedy company's baggage was attached at Saco, Me., last Saturday, to satisfy a musician's claim of \$73.

Kirk Brown has joined Coon Hollow as leading juvenile.

At the Columbus Theatre, Thursday night, there will be a buck and wing-dancing contest between the negroes of Old Kentucky and local talent for a gold medal.

The Empire Magazine has engaged Robert Stodart to write regularly for it on stage matters. Mr. Stodart will continue to contribute his admirable critical articles to *Home and Country*.

Harry Harwood has been re-engaged by Charles Frohman for the John Drew company. This is his tenth season with Mr. Frohman.

Agnes Ardeck has resigned from The Man with the Iron Mask company and will rejoin her husband, C. Herbert Keer, musical director of A Bunch of Keys company.

Warren Coulan will begin a tour Feb. 22 under the management of H. C. Watson, and will produce classic plays at popular prices.

The leading part in A Black Sheep, the Queen of Burlesque, is played by Jeannette St. Henry.

Joseph Arthur is about finishing a new four-act play entitled Salt of the Earth. He has leased Blue Jeans for next season to Edward Arlington, manager of the Ringling Brothers' circus.

A masquerade ball will be given at the Lenox Lyceum on Feb. 25 by the Fraterna Club for the benefit of the Italian charities of this city. The Fraterna Club's membership is composed of Italian actors and singers and professional men generally. Among the patrons of the masquerade are Consul-General G. Branchi, L. V. Fugazy, Cesare Conti, F. P. Cambria, A. Quattrocchi, and L. Revelli.

The Women's String Orchestra Society of New York, of which Mrs. Nicholas Fish is president, announce a series of three concerts, to be given at the Mendelssohn Glee Club Hall. The first concert will be given on the evening of Feb. 13; the second in March and the third in April.

Henry Macauley has been engaged as leading baritone of the Carrie Lawson Opera company, opening March 1 for a tour of the Southwest in Bohemian Girl, Martha, and Stradella.

Florence Ziegfeld, Jr., desires to have an impression that he offered May Yohe (Lady Hope) \$1,750 a week for a four weeks' engagement in the face of a contract between her and Koster and Bial corrected. Mr. Ziegfeld's offer was made before she contracted with Mr. Bial for an American appearance.

The Sanford Dodge company's roster includes E. J. Carpenter, manager, Sanford Dodge, Ernest Fisher, Claude Duval, Paul Vernon, Victor Duval, Henry Crocker, Allan King, George Pearson, Walter M. Barry, Albert Heath, Emma Murrey, leads, Dorothy Monford, Antoinette Morse. The repertoire is Damon and Pythias, Richard III. and Othello.

Marie Carlyle emphatically denies the report that she is to star in A Bachelor's Baby or in anything else. She had the part of Billy Breeze offered to her but did not close with the management.

Roselle Knott has duplicated, out of town, the favorable impression she made in the role of Nourmahd during the long run of The Cherry Pickers at the Fourteenth Street Theatre. The press has been unanimous in applauding her impersonation of this intensely emotional character.

Linda da Costa, of The Geisha company, was taken ill in Pittsburgh about two weeks ago with typhoid fever. She was taken to the Western Pennsylvania Hospital, and given the treatment to which members of the profession are entitled, because of the annual benefit given the hospital by the actors. Her mother desires that the attention and devotion she has received from the doctors and nurses be known to the profession at large.

W. F. Canfield has been engaged by Manager Ralph Cummings for the Temple Theatre Stock

company in Louisville. He will open as Lord Darlington in Lady Windemere's Fan.

Shamus O'Brien will end its engagement at the Broadway Theatre, next week. Arrangements for its further appearances are still in abeyance. De Wolf Hopper returns to the Broadway on Feb. 22, opening with the holiday matinee.

Corona Riccardo left the cast of The Sign of the Cross last Saturday evening.

Arrangements were made yesterday by Manager Edwin Knowles for the reappearance of Madame Janauschek in her original role in The Great Diamond Robbery, succeeding Rose Eyttinger. Madame Janauschek will join the company in Cleveland next week. Members of the original cast en tour with this successful melodrama are Joseph E. Whiting, George Boniface, and Mrs. Yeamans.

Mrs. A. M. Palmer has been re-elected President of the Professional Woman's League, and Aunt Louise Eldridge Vice-President.

A facetious person with an idea of humor that might qualify him for a position as grave digger in a country church yard last week sent THE MIRROR a communication to the effect that Charles Vernon of the Kidnapped company had died in Cincinnati. There is only one Vernon, Harry G., in that company, and his friends will be glad to learn that he is not only alive but in excellent health. No comment is needed upon the alleged humor of this "joke," but it has a serious side which deserves a word. The humorist apparently forgot that the members of Mr. Vernon's family might easily have seen the notice and have been plunged into deep grief until they learned that it was "only a joke."

Rev. R. L. Ray, a minister of Louisville, Ky., conducted the funeral services over the body of Charles Maubery and paid an eloquent tribute to the memory of the deceased and to the theatrical profession in general.

Henry B. Sire's personal representative, E. Burke Scott, says that Mr. Sire has practically decided to erect a theatre upon the corner of Forty-first Street and Broadway. The house will be devoted to comedy of the highest class. It is probable that ground will be broken about May 1.

Hundreds were turned away from the performance of the Wood Sisters at the Capital Square Theatre, Detroit, last Saturday night.

Charles A. White has closed an engagement of twenty-four weeks with the Uncle Josh Spruceby company.

Maggie Cline in On Broadway played at Jacobs's Theatre, in Chicago, to a packed house on Feb. 7. Hundreds were turned away.

Alexander L. Pach, the regular press agent of the Star Theatre, has been engaged by Kennington and Tryon, managers of Cuba's Vow, to do press work.

A man went to the box-office of the Star Theatre the other day and asked Treasurer Stevens for the best orchestra chair on the balcony.

Florence Dressler has left the Lady Slavey.

Born.

FRAYNE.—A daughter to Mr. and Mrs. Frank J. Frayne, in Jersey City, on Jan. 31.

STAHL.—A daughter to Mr. and Mrs. Richard Stahl, in New York, on Feb. 2.

Married.

FAHRNEY—HAWTHORNE.—Harry Fahrney and Mable Hawthorne, on Jan. 28.

Died.

BYRNE.—Matthew Byrne, in Appleton, Wis., on Feb. 3, of heart failure.

BARTON.—Edward R. Barton, at Philadelphia, Pa., on Jan. 30, of consumption.

BURKE.—Kate Burke, at New York city, on Feb. 3, of consumption.

COTAY.—Louis Cotay, at New York city, on Feb. 3, of pneumonia, aged 54 years.

DEHAEUER.—William Delhauser, at Chicago, Ill., on Jan. 28.

GARLAND.—Mrs. Frank Garland, in Chicago, on Feb. 2, from the effects of a surgical operation.

JOYCE.—Edward Joyce, in Bridgeport, Conn., of dropsy, on Jan. 31, aged 29 years.

LINTON.—Mrs. Matilda Linton, at Philadelphia, Pa., on Feb. 3, aged 63 years.

MAHONY.—James Davis Mahony, at New York city.

MARMONT.—Suddenly, in New York, on Feb. 3, Robert Marmont, acrobat.

STEVENS.—Mrs. Ozden Stevens (Jessie Carroll).

THOMPSON.—James P. Thompson, at New York city, on Feb. 3, of pneumonia.

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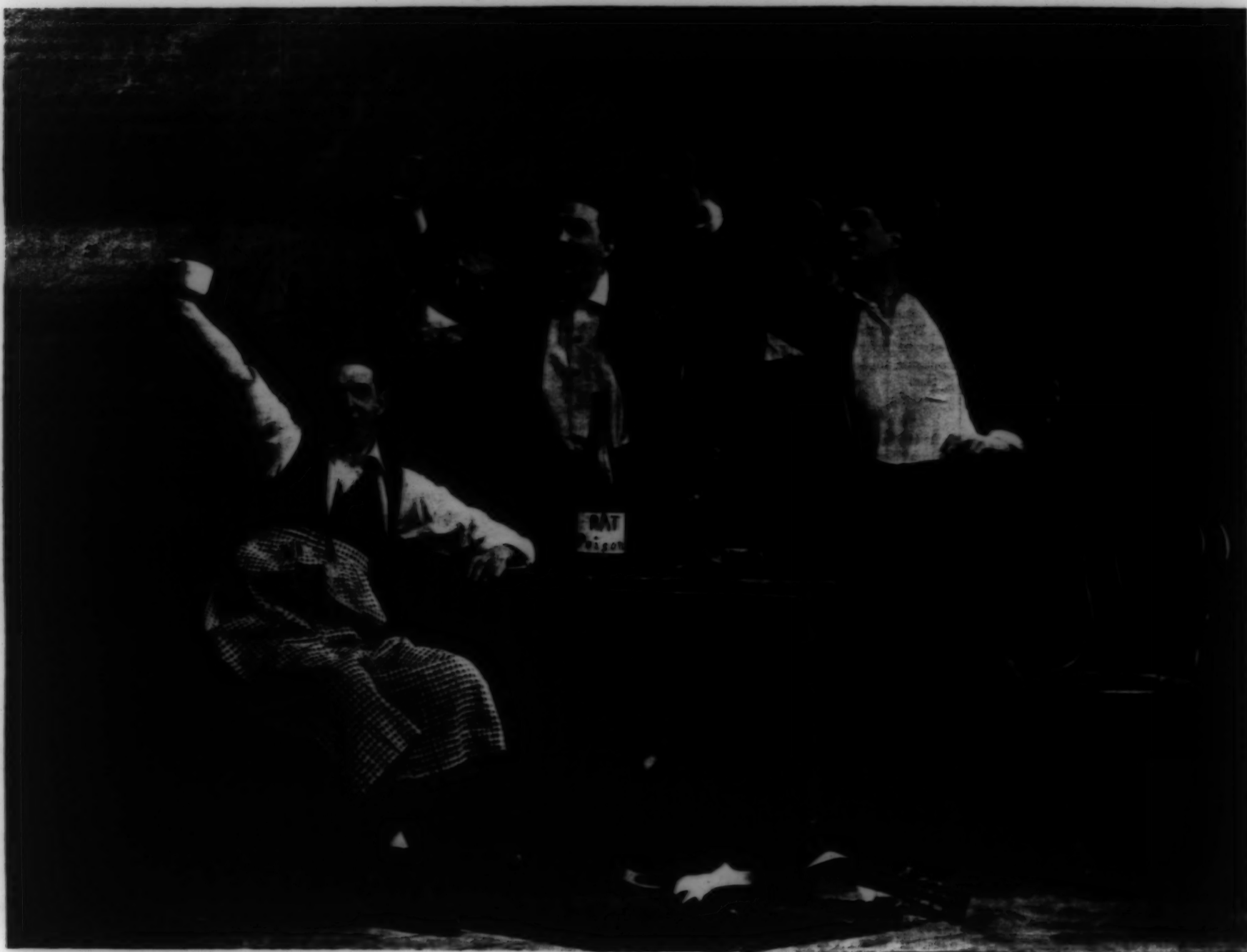
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VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Eva Mountford Grandin and Elmer Grandin make their vaudeville debut in Mrs. Burton Harrison's one-act comedy, *The Mouse Trap*. The others in the bill are James Reilly and May Templeton, of the Broom Maker company, who also appear in vaudeville for the first time; Myrtle Peck and her horse, "Boston"; Press Eldridge, comedian; Favor and Sinclair, comedy sketch; the Brothers Detroit, hand-balancers; Ando, Omine and All Right, Japanese acrobats; Arnim and Wagner, operatic burlesquers; Quigley Brothers, comedians; Moreland, Thompson and Roberts, sketch; Annie Willmuth Curran, ballad singer; Nordheim, wire artist; Fredo and White, musical experts; Leile McIntyre, soubrette, and the American Biograph, which is a permanent feature.

Pleasure Palace.

Frederick Paulding makes his first appearance in New York as a vaudeville star, assisted by Edward Lawell and Joseph Reeves, in an original sketch called *Partners in Misery*. The first trial of the new plan of playing farce comedy companies introduces William Jerome's comedians in *Town Talk in McFadden's Flats*. This co. includes William Jerome, Maud Nugent, Coakley and Sedgwick, Effie Husted and Thomas Meade, W. C. Davies, the Three Maynard Sisters, and Barr and Evans. The other stars in the bill are Kitty Mitchell, comedienne; Jennie Yeamans, comedienne, and May Duryen and May Montford, travesty artists.

Proctor's.

Lillian Burkhart and Forest Flood are the stars, presenting the dainty comedietta, *Dropping a Hint*. The other attractions include the Cosmopolitan Troupe of fifteen people and the American Lilliputians in *A Musical Glimpse of Hogan's Alley*; Witter J. Peabody, boy soprano; O'Brien and Havel in *The Newsboy's Courtship*; Girard Leon and his singing donkey; Ferguson and Mack, comedians; Stuart, "the male Patti"; Agnes Evans and Nettie Hoffman, duettists; James K. Adams, the Emperor of Stile; Imro Fox, the comic conjurer; the World's Trio, singers, and Fields and Sidney, German comedians.

Tony Pastor's.

Florrie West, the comedienne, heads a list which includes Watson, Hutchings and Edwards, comedy sketch; Bartlett and May, sketch; Mlle. Rialta, fire dancer; Maud Raymond, serio-comic; Lizzie Mulvey and Pearl Laman, singers and dancers; McBride and Gordon, Irish comedians; George E. Austin, comedian on the wire; Mlle. Oceana, equilibrist; the Comedy Three, sketch; Needham and Hallman, knockabouts; the Appleton Brothers, comedians; Stewart and Gillen, boxing sketch; and Sadie Fox, serio-comic.

Hammerstein's Olympia.

The newcomers include George Fuller Golden, comedian; Lillie Western, musical expert; and Eva Bertoldi, the contortionist. The holdovers are Angeline Van Biese, the famous cellist; Louise Beaudet, who is in her last week, the

Pantzer Brothers, head balancers; Prince Kokin, juggler; Spink and Spink, comic gymnasts; Hodges and Launchers, singers and dancers; and Haines and Pettingill, negro comedians. The burlesque, *Silly's Dinner*, is in its last fortnight, and Cora Routt and Little Egypt continue to play prominent parts. The roof bill remains the same, and includes "Chuck" Connors, the Sie Hassan Troupe of Arabs, Minnie Renwood, dancer; the Zig Zag Troupe, and others.

Weber and Fields's Broadway Music Hall.

The Geeser, which is nearing the end of its run, is still the feature of the bill. The olio includes Ezra Kendall, comedian; Eugene O'Rourke and Ada Dare, who make their vaudeville debut in a new sketch called *After the French Ball*, written especially for them by McKee Rankin; Van Auker, McPhee and Hill, horizontal bar act; Rae and Maynard, duettists and dancers; and Thomas J. Ryan, Irish comedian. Under the Red Globe, the new burlesque, will be produced on Feb. 18.

Koster and Bial's.

Marie Halton has made a hit and continues to head the bill with *La Belle Otero*, Spanish dancer; the Marco Twins, eccentrics; the Oarani Troupe, pantomimists; the Three Krasuckis, musical act; Marzello and Millay, grotesquer; Doherty's trained poodles; Flakowsky, animal imitator; the Kronemann Brothers, acrobats; and Alexander Tachana, male soprano.

LAST WEEK'S MILLS.

PROCTOR'S.—Master Witter J. Peabody, a boy soprano, made his debut in New York as a soloist. He appeared first as a choir boy, and sang some appropriate selections. He then changed to a suit of knickerbockers, and sang several songs in a manner which found great favor. His rendition of "Home, Sweet Home" brought down the house. His voice is clear and sweet, and there is no doubt that he will enjoy great popularity. Harry Rogers, the original coster, sang the songs of low life in London, receiving very hearty applause. "My Dutch, My Dear Old Wife," was especially good, and his brisk and breezy work in the other songs brought him several encores. Amman, the mimic, whose popularity is perennial, imitated all sorts of people, including Li Hung Chang, with great success.

Dolly Theobald is a "cute" little girl, who knows how to sing "cute" songs in the "cutest" way imaginable. She changed from a baby dress to a ragged newsboy, and sang "Elsie From Chelsea" very prettily. Harris and Walters were seen in their new farce, *The Black-Eyed Widow*, in which some X-ray jokes were introduced successfully. The act is very bright and full of laughs. The American Lilliputians presented *A Musical Glimpse of Hogan's Alley*, which has already been reviewed here. The Sisters Merrilees sang and danced with their usual vim. Polk and Kollins proved themselves expert banjoists, and the Three Racket Brothers played almost every instrument known to the musical world. Diverging sketches were presented by McBride and Goodrich and Murray and Alden. Herr Grahl and Frank Cotton exhibited their pets and pleased the children immensely. Lew Benedict told some jokes, and Rosina sang and wore a full dress suit at the same time.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Weber and Fields continued to present

their pool table sketch, which is as funny as ever. Caron and Herbert, the very best acrobatic comedy team in the world, made the hit which is part of their act. Caron is constantly adding new and amusing tricks which put the spectators into apasmas. Bobby Gaylor and Lew Hawkins divided the monologue honors, both being in unusually fine trim. Lottie Gilson sang "Isabelle," "Elsie from Chelsea," "Not the Only Pebble," and introduced a musical recitation especially written for her. Her popularity continues unabated. The Beaumont Sisters opened the programme with some neat songs and dances, and the Three Avolas brought much noise and harmony from their xylophones.

The Geeser entered on the last few nights of its run, and the great comedy cast made it go with greater vim than ever. A burlesque on *Otero* was introduced, which made a hit. The young woman who impersonated the Spanish dancer wore a dress covered with diamonds cut from playing cards. Phyllis Rankin's imitation of Anna Held is a gem in its way, and she received as much applause as the original ever did.

PLEASURE PALACE.—Milton Nobles presented his new farcical sketch, *Bilgeville Junction*, for the first time, and scored an emphatic success. Special scenery was provided, showing the interior of a lonely railway station. Mr. Nobles plays Littleton Coke, a law student; Dolly Nobles appeared as Bella Brandon, a Vassar girl, and Samuel Halpin was Jake Dunderwetter, a ticket agent, who answered lots of questions and had a good deal to say, but never showed his face once during the progress of the little play.

The plot concerns the meeting of Coke and Miss Brandon, who are waiting for the same train. Coke enters first and in looking around the station sees a sign telling of the escape of two lunatics. He goes out to get something to eat and Miss Brandon enters. After singing a negro ditty (which Mrs. Nobles did very cleverly) she glances about the room and also sees the sign. Coke comes back, and immediately each suspects that the other is one of the escaped lunatics. A great deal of fun is introduced here, and Mr. Nobles' famous line, "The villain still pursued her!" was used with good effect. After a while they discover their mistake, and find out that they are really old friends. Just as they are getting along nicely with their chat, the unseen station master shouts "All aboard!" and they dash out of the door carrying their numerous bundles. By a clever arrangement the train is seen puffing out of the station, with the happy pair on the back platform, making frantic efforts to retain possession of their packages, which they lose as the train disappears from view.

Mr. and Mrs. Nobles played with spirit and dash, and earned the laughter and applause which greeted their efforts. Their sketch is bright and amusing, and any audience which fails to be pleased by it must be very hard to suit.

Jennie Yeamans, who has a quaint and original method, made a pronounced hit with her monologue, in which she gave some of her amusing impersonations. Her darky songs met with great favor, and she received a number of encores. Forest and King, O'Brien and Havel, Alf Grant, the Photo-Pinard Troupe, Pearl Inman and Lizzie Mulvey, Helma Farblann, Ray Burton, and Castellat and Hall made up the remainder of an excellent bill.

KEITH'S UNION SQUARE.—Charles B. Lawlor, Jeannette Girard, and Joseph L. MacEvoy presented a novelty which they call "The Mystic

Transitions from Picture to Life." The whole thing was, according to the programme, "designed and invented by Joe MacEvoy (all rights reserved)." The house was darkened for this act, which is all done in the glare of the calcium. A screen is shown such as is used for stereopticon views, and immediately after a picture is thrown up on it, the centre of the screen drops down, and the performer is seen standing in a sort of niche lighted up from behind after the manner of a living picture. He then steps down to the front of the stage, well to the left, and sings. Pictures illustrating the story of the song are thrown on the screen and a strong calcium is kept focused on the singer. Mr. MacEvoy sang about the man in the moon; Miss Girard sang a seesaw song, which was illustrated by a mechanical contrivance in the picture, and Mr. Lawlor, to whom the star honors fell, sang his Jek yll and Hyde song, and wound up the performance with an illustrated song about the woes of Rip Van Winkle, which won him a recall. The specialty should attract attention on account of its novelty, but as it is now, there is a little too much of it. Mr. Lawlor's songs alone would be sufficient, and he ought to secure the rights to the affair from Mr. MacEvoy at once.

Edward M. Favor and Edith Sinclair appeared in a musical sketch called *Cupid in the Park*, in which they introduced some funny gags, songs, and dances. Smith and Campbell rattled off their amusing cross fire of witty remarks, and scored a decided hit. Press Eldridge sang a song about the silly dinner to the air of "Arrah, Go Ool!" and told a long string of jokes, which met with considerable favor.

Little Louise Traux, the phenomenal child whistler, proved herself the equal if not the superior of any whistler heard in New York. It seems remarkable that a child of her years should have such a knowledge of harmony and the ability to render the difficult selections so accurately. Her encores were numerous and richly deserved. The others who appeared were the Tanakas, Rensch and Kennedy, The Greater New York Four, a new quartet of instrumentists who made a pronounced hit; Professor Kriese's trained dogs, the three La Martine Brothers, acrobats; Vera, Al Stern and Rio Dakota. Frederick Bryton and G. F. Filkins finished their engagement in *A Propriety*, which met with favor, and the American Biograph continued to astonish and please. One of the views was reversed last week, which made the effect very amusing.

TONY PASTOR'S.—The Sidmans returned last week, and made even a bigger hit than they did on their previous visit. Mr. Sidman's Yankee farmer is really a great piece of character work, and his monologue never fails to fill the spectators with delight. Barnes and Simon won several encores for their little negro ditties, which they sing well. The Midgets reappeared in their "kid" sketch, in which they are infinitely Walton and Mayson, with their trick house and excellent pantomime, gave a very amusing performance. Maud Raymond continued to sing of people of every nationality, and told stories about each one. She invariably has a lot of fun at the expense of the pianist, Bernard, who retallies by ringing in funny little notes in the music.

Charles Seymour, all alone, and Gallagher and West, together, helped to keep the hilarity at a high pitch. Minnie Lee, Bonnie Goodwin, and May Westworth sang pleasingly. Lottie Burton, assisted by J. W. Burton, did a regulation plantation sketch. Kelly and Burgess were amusing in "The Professor." R. M. Carroll danced as nimbly as ever and the Carlons presented a

most acrobatic sketch. Prof. Burling's dogs amused the children.

HAMMERSTEIN'S OLYMPIA.—Auguste Van Biene continued to win the applause and approval of large audiences by his very clever work on the cello. The biggest laughing hit of the bill was made by McIntyre and Heath. Their quaint and original dialogue produced continuous laughter. Louise Bandet, whose popularity increases as the weeks go by, sang and danced as daintily and gracefully as ever. Haines and Pettigill and Edwin Latell continued to make merry. Splink and Splink and the Pantzer Brothers introduced clever acrobatic acts. Karina and the Newsboys' Quartette sang. Prince Kokin juggled with his glassware and did not break any of it. The performance wound up as usual with Silly's Dinner, in which Edwin Latell played the part of Silly, originated by James Thurman. Cora Rount and Little Egypt remained as features of the burlesque.

The bad champagne on the roof was run off as briskly as ever, and the numerous acts were liberally applauded.

KOSTER AND BIAL'S.—Marie Halton made her first appearance in vaudeville last week and scored a decided success. Her turn was novel and original, and she deserves great credit for having taken the trouble to get up an act different from any now before the public. Before her appearance the house was darkened, and two little colored boys walked down the aisles from the rear of the auditorium, swinging censers filled with perfumed incense which filled the house with fragrance. Then the curtains were drawn aside, Miss Halton was seen in the glare of several candles, the stage being draped in black. She sang a song, and at its conclusion the black curtains were removed, disclosing a reception room elaborately furnished. Miss Halton was seated at her ease. One of the colored boys came in every few minutes with letters or flowers from her admirers. One of the letters was from her lawyer, telling her he had obtained her divorce. When she learned this, she was so tickled that she sang another song on the topical order, and when it was over several pickaninies elaborately costumed came out and indulged in their usual antics of song and dance. When Miss Halton reappeared she had changed her costume. She sang a song in which she told of the actions of different front-row occupants, which was very cleverly done. Miss Halton looked very pretty all through her act and was frequently applauded. At the end she was recalled several times and received great quantities of flowers.

The Three Krasuckis made their American debut. They are extremely clever, and won liberal applause with their interesting musical act. La Belle Otero dances in her own peculiar way, assisted by Sig. Aragon. Flakowsky proved amusing with his difficult imitations. The rest of the bill was the same as the week before, and included the Kronemann Brothers, Marcello and Millar, Alexander Tacianu, the Marco Brothers, Williams and Walker, and the Five Ostralia.

THE PAULDING TRIO.

THE MIRROR makes a departure this week in presenting to its readers a large picture of a scene from a vaudeville sketch, similar in size and detail to the pictures of scenes from current plays.

This picture shows Frederick Paulding, Edward Lawall and Joseph Reeves (The Paulding Trio) in a scene from Partners in Misery, the new farcical sketch by Mr. Paulding, in which he made his vaudeville debut at the Columbia Theatre in Providence last week, and which he is presenting this week at the Pleasure Palace in this city.

The trio and sketch made an emphatic hit in Providence, and to judge from the applause accorded them at both performances at the Pleasure Palace yesterday, they have made even a greater hit with the New Yorkers. Mr. Paulding has been identified with Shakespeare and romantic drama for a number of years, but when he made up his mind to enter vaudeville, he determined to go into a new field, and has built his little play on farcical lines, introducing specialties which are of the most pleasing character. The features of the sketch are a duet by Lawall and Reeves, a cello imitation by Reeves, a whistling duet by Paulding and Lawall, and the famous description of "Tiger Lily," a race from Philip Herne, which Paulding delivers in a way which brings down the house. There is not the slightest doubt that Mr. Paulding has the most entertaining sketch so far presented in vaudeville by a recruit from the legitimate. He deserves his success, as he has worked as hard and earnestly in this matter as he ever did on an important Shakespearean production.

LAWUIT OVER THE "BULLY" SONG.

John W. Cavanagh has begun a suit for \$50,000 damages against the White-Smith Music Company, of Boston. The firm published Charles T. Trevathan's "Bully" song, which Cavanagh says is an infringement upon "The New Bully," which is his composition, and the sale of which has been spoiled by the publication of the other song. Mr. Cavanagh is the son of the owner of the Palace Hotel in Newark, N. J.

AN EXTRAORDINARY BILL.

The bill this week at Proctor's Theatre is an extraordinary one. There are sixty-four people employed in the fourteen acts which make up the bill. There are thirty in the American Lili-puputani company and fifteen in the Cosmopolitan Troupe. The dressing room accommodations of Proctor's will be severely taxed, and the stage door-keeper's memory for faces will do a continuous performance throughout the week.

ERNST BIAL OPENS AN AGENCY.

Ernst Bial, who is treasurer of Koster and Bial's and a composer of some note, has started a vaudeville agency. He will, however, retain his present position. He will probably do considerable business for the European stars who appear at Koster and Bial's. Mr. Bial is an energetic and ambitious young man, and will no doubt make a success of his new enterprise.

VAN BIENE DID NOT APPEAR.

Auguste Van Biene did not appear at the benefit for the Treasurer's Club last Sunday night at the Broadway Theatre. He considered that he had been insulted because his name was not printed in large type on the posters, and also because the committee failed to send a carriage and a boy to carry his cello.

HILLIARD AT KEITH'S.

Robert Hilliard will make his first appearance in vaudeville in New York at Keith's Union Square on Feb. 15. A new setting will be provided by Manager Fynes, and The Littlest Girl, Richard Harding Davis's play, in which he appears, will be produced in a manner worthy of any Broadway theatre.

TEDDY MARKS'S "BENEFIT."

"Of all sad words of tongue or pen,
The saddest are these: It might have been."

This is the sad refrain that Teddy Marks has been softly humming to himself since Sunday evening last, when he was the object of a "benefit" tendered him by Yvette Guilbert as a mark of her gratitude for the masterly manner in which he has conducted her affairs.

A fair-sized audience gathered, and Mr. Marks felt that love's labor had not been lost and that he would reap a fairly good reward for his exertions of the past three months. To his great surprise and complete disgust, the treasurer handed him \$140, which was all that was left after the expenses had been paid. Mr. Guilbert was in the best of humor, and sang twelve songs. Twelve songs for \$140! Twenty-eight cents each for the vocal efforts of the highest salaried vaudeville artists in the world! Is it any wonder that the curl has left Teddy's moustache and that he swears that Art, with a big A, is going to the bow-wow?

A VICTIM OF THE "NEW JOURNALISM."

Zelma Rawlston was made the victim of a mistake in the issue of a New York paper of Feb. 4. During the week a damage suit, in which the revealing details of a domestic scandal were the leading features of the daily papers, was being tried. The "new" journals made special efforts in the way of pictures of the principals, and the paper in question, not having a photograph of the woman, used a well known photograph of Miss Rawlston instead, printing the woman's name under it. This picture is a sort of trade mark of Miss Rawlston's, and the printing of it in this way has caused her a great deal of annoyance, and possibly injury, as a great many people, seeing the picture, thought she must be mixed up in some way with the scandal. She proposes to make the owner of the paper pay handsomely for this inexcusable "mistake," and has retained a prominent lawyer to look after her interests in the matter.

NAT HAINES'S GAG.

Nat Haines sent in a contribution to the gag collection in the Christmas MIRROR, which was lost in the mails. He dropped into the MIRROR office last week and told the vaudeville editor what it was.

"The best impromptu gag I ever told was as follows: 'I am going to quit the show business; there are too many three per cent. merchants in it.'"

"Please don't give Digby Bell or De Wolf Hopper credit for this," said Haines, "and don't forget to say that myself and Pettigill have been engaged for six weeks longer at Hammerstein's."

A FATAL FALL.

Robert Marmont, an acrobat who was with Main's Circus last season, met his death while practicing on the rings in the gymnasium of the Twelfth Regiment Armory on Wednesday last. He went there with his partner, Frank St. John, who is a member of the regiment. Marmont had just begun to swing on the rings when he lost his grip and fell to the floor. He died almost instantly. There were no marks on his body except a slight abrasion over the left eye. He was an Englishman, and had been a sailor in the British Navy.

HILLIARD A HIT.

Robert Hilliard's success in Pittsburgh and Cincinnati was so great that Robert Grau, who has the booking of his vaudeville dates, was asked by the managers in both cities to extend his time, but he was unable to do so on account of Mr. Hilliard's engagement at Keith's, commencing Monday next. The Littlest Girl is a hit in the vaudeville, and the popular star has expressed himself as being particularly happy in his present surroundings, and is delighted with the courteous treatment he receives from the vaudeville managers.

SHRINERS AT WEBER AND FIELDS'S.

Five hundred nobles of the Mystic Shrine attended the performance at Weber and Fields's Broadway Music Hall last week, and presented Joe Weber and John T. Kelly with handsome jeweled badges of the order. Sam Bernard was put through a mock initiation ceremony by Fred Solomon and John T. Kelly. The hall was prettily decorated and silver souvenirs were distributed.

HAMMERSTEIN ENGAGES SOLOMON.

Oscar Hammerstein has engaged Frederick Solomon as residential stage manager and producer of his burlesques and travesties, beginning with Mrs. Radley Barton's Ball. He will also sing all the principal singing comedy roles. The engagements for the new burlesque include George W. Monroe, Alice Rose, Frederick Bach, and a large number of pretty girls.

MARIE DRESSLER RETURNS TO VAUDEVILLE.

Marie Dressler, whose venture into vaudeville at Koster and Bial's was a success, will resume work in that line at the Pleasure Palace on Feb. 15. It is said that she will receive \$500 per week, and promises to earn it by doing something entirely new.

GEORGE MONROE IN BURLESQUE.

Oscar Hammerstein has engaged George W. Monroe to play the principal female role in his new burlesque, Mrs. Radley Barton's Ball, which will replace Silly's Dinner in a couple of weeks. A large cast of comedians has been engaged for this performance, and it will be staged and costumed in a very elaborate manner.

TO OPEN A LONDON BRANCH.

Robert Grau, who has been so successful as an agent for high class vaudeville acts, and to whose efforts the vaudeville stage in America has been practically revolutionized, will open a branch office in London on April 1. He expects to make arrangements for the appearance of American legitimate acts in the large halls.

WILL SHE ACCEPT?

A well-known agent acting for a leading vaudeville theatre has made an offer to Della Fox of a six weeks' engagement in New York city at a salary of \$1400 a week. Up to last evening the offer had not yet been accepted.

BLACK PATTI'S SUCCESS.

Black Patti's Troubadours met with phenomenal success in the Northwest, in spite of the cold weather. The press of Milwaukee united in praise of the performance. Jacob Litt signed a contract with Voickel and Nolan for a return date early next season at his houses in St. Paul, Minneapolis and Milwaukee.

An advertisement in a recent issue of THE

VAUDEVILLE.

FREDERICK PAULDING

ASSISTED BY

JOSEPH REEVES and EDWARD LAWALL,

THE PAULDING TRIO

In his Merry Musical and Dramatic Sketch.

PARTNERS IN MISERY

Introducing Songs, Duets, Tricks and Recitations.

A PRONOUNCED HIT—THE VERDICT OF THE PRESS.

Providence, R. I., Journal.

Frederick Paulding has long been counted one of the best leading men on the American stage; Reeves and Lawall are members of the New York Apollo Club and the sketch is refined. Paulding is easily the centre of interest and his work was well done. The cello imitation of Reeves, the whistling of Lawall and the dramatic recitation of "Tiger Lily's Race" by Paulding, are the features.

The News, Providence, R. I.

COLUMBIA THEATRE.—The bill at the Columbia is excellent this week. The programme is well arranged and every act has merit. Partners in Misery, which is presented by the Paulding trio, is the leading feature of the bill. It is a bright and snappy musical and dramatic sketch, in which Frederick Paulding assumes the star role, and Edward Lawall and Joseph Reeves those of the partners in misery. When Mr. Paulding was last seen in Providence it was as the leading support of Thomas Keene. He is also well remembered for his support of Margaret Mather, Joseph

Jefferson, Mrs. John Drew and others, and his work last evening was of a character to assure an equal success on the vaudeville stage, upon which the trio made their debut last evening. Messrs. Lawall and Reeves are well known New York tenors and their fine voices and dramatic ability enable them to do full justice to the humorous and dramatic situations, while Mr. Paulding's description of the race with "Tiger Lily" was rendered with a force that made it very realistic. The story of the sketch is well told and the act is a most refined and refreshing novelty.

Providence, R. I., Telegram.

The Columbia this week has a varied and distinctly good bill, with Frederick Paulding, erstwhile leading man for Margaret Mather, and others prominent in the legitimate, as its top-liner. Mr. Paulding is assisted by Edward Lawall and Joseph Reeves in a sketch called Partners in Misery. Mr. Paulding gave a masterly recitation of "Tiger Lily's Race," arousing much enthusiasm. Mr. Reeves did a very clever cello imitation, and Mr. Lawall contributed some good whistling.

FEB. 8—PLEASURE PALACE, NEW YORK CITY.

Vaudeville managers address for terms and open time Mr. ROBERT GRAU, 66 West 53d St., N. Y. City.

The Girl That Makes Them Laugh.

MAUDE RAYMOND

Bright, Refined and Original.

In her 8th Successful Week at Tony Pastor's Theatre.

Re-engaged for Mr. Pastor's Road Show.

MR. AND MRS.

WILLIAM ROBYNS

IN

THE COUNSEL FOR THE DEFENCE

KEITH'S NEW THEATRE, BOSTON—THIS WEEK.

LEW DOCKSTADER

Permanent address, 16 W. 27th St., care Spaulding & Gray.

CAROLINE HULL

WORLD'S ONLY TRIPLE-VOICED VOCALIST.

Now being featured with Harry Williams' Meteors Co.

A HIT IT

ADA DEAVES AS PRINCESS CAVIAR

In ZENDA'S KING.

At Clifford's Gaiety Theatre, CHICAGO, ILL.

EMILIE EDWARDS

The Irish Beauty and Peer of Entertainers

"Emilie Edwards is an artist; one of the best baritone voices I ever heard; makes a fine appearance."—J. D. Hopkins.

"Emilie Edwards is a handsome young woman, with a rich contralto voice."—Chicago Herald.

"Emilie Edwards has a clear soprano voice."—Alan Dale.

"Emilie Edwards is called a singer; I call her an elucutionist."—Jesse Wood, N. Y. World.

Emilie Edwards has no competitors, therefore no equals.

WANTED

Managers of leading Farce Comedies, Burlesques, and Spectacular Companies introducing Specialties, that will play twice daily, in connection with high class vaudeville, are invited to communicate, naming earliest open time. None but established successes need apply. Would also like to hear from first-class Vaudeville Companies.

E. D. PRICE, Bus. Mgr.,

Pleasure Palace, 38th St. & 3d Ave., N. Y.

(F. F. PROCTOR, Sole Proprietor and Mgr.)

THE UNDOUBTEDLY SUPREME "NOVELTY" INVENTORS

DAN'L CRIMMINS and GORE ROSA

In their new colossal and ludicrously funny novelty, entitled MIXED AND TWISTED (copyrighted), surpassing our former successes, "What Are the Wild Waves Saying?" and "Coming Through the Rye."

Managers Address—

DAN CRIMMINS, 30 Lexington Ave., N. Y.

NEIL—THE LITCHFIELDS—STELLA

AT LIBERTY for Summer and Next Season.

Prize, Comedy or Specialty.

Permanent address, BLISSFIELD, MICH.

MIRROR, announcing the fact that the company would begin to book for next season, brought offers enough to Voickel and Nolan to book five companies. The company is now in Chicago, and will soon return East, playing return engagements in all the houses it played early in the season. A number of good offers for next Summer have been received and it is likely that the company will appear during the entire Summer at a seaside resort near New York.

FREE

TO

PROFESSIONAL SINGERS

A COPY OF

"HE TOLD HER THAT HE LOVED HER"

THE

SONG HIT OF 1897

By R. M. STULTZ.

Author of the Celebrated Song,

"The Sweetest Story Ever Told."

(Of which the new song is the sequel.)

Every Professional Singer should examine the latest effort of this well-known writer. Indications point to an emphatic popularity.

ORCHESTRAL PARTS, 10 Cts.

OLIVER DITSON COMPANY.

New York, 453-455 Washington Street.
C. H. Ditson & Co. BOSTON.

DATES AHEAD.

Continued from page 10.

Feb. 13, 1897. Paterson, N. J. 10:30. New York and New Jersey. New Berlin, N. Y. Feb. 9. 10:30. 11:15. 12:15.

BLACK PATI TROUBADOURS (Voice and Noun mgs.). Chicago, Ill., Jan. 31-Feb. 12.

BLACK CROSS BURLESQUE (Joseph Jernon, mgr.). Rochester, N. Y., Feb. 9-13, Syracuse 19-20.

BO. SUMMIT ON (West J. Flynn, mgr.): Montreal, Can., Feb. 9-13, Boston, Mass., 19-20.

CITY CLUB (T. E. Mison, mgr.): Philadelphia, Pa., Feb. 1-13, Baltimore, Md., 19-20, Washington, D. C., 20-21.

CITY SPORTS (Phil Sheridan, mgr.): Louisville, Ky., Feb. 9-13, Indianapolis, Ind., 19-20, Cleveland, O., 20-21.

PAT. FORTER EXTRAVAGANZA (Op. Weinberger, mgr.): Brooklyn, N. Y., Feb. 9-13 Philadelphia, Pa., 22-27.

FLYING MADON VANDERBILT (James H. Bowers, mgr.): Cleveland, O., Feb. 9-13 Cincinnati 14-20.

GREAT NEW YORK BURLESQUES (Katie Rooney, mgr.): Philadelphia, Pa., Feb. 9-13.

GRIVELY MERRY BURLESQUES: Philadelphia, Pa., Feb. 9-13.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): New York city, Jan. 25-Feb. 13, Philadelphia, Pa., 19-20, 21-22, 23-27.

HARRY WILLIAMS'S OWN: Buffalo, N. Y., Feb. 9-13. How to ATTRACTION: Baltimore, Md., Feb. 9-13.

JOHN W. ISHAM'S OCTOBEROONS (Isam, mgr.): Lancaster, Pa., Feb. 9-13, Chester, Pa., 14-18, Jersey City, N. J., 19-20.

ISAM BROTHERS: St. Louis, Mo., Feb. 13. **LONDON GAIETY GIRLS (John A. F., mgr.)**: Eastern, Pa., Feb. 9-13, Danbury, Conn., 13, Waterbury 13, Lowell, Mass., 13-17.

LOVE FULLER (William A. Brady, mgr.): Thompson, Ga., Feb. 9, Jacksonville, Fla., 10, Tampa 13, Savannah, Ga., 13, Charleston, S. C., 13, Augusta, Ga., 17, Wilmington, N. C., 18, Richmond, Va., 19.

LOVE FULLER (John A. F., mgr.): Detroit, Mich., Feb. 9-13.

MADON EXTRAVAGANZA: Fall River, Mass., Feb. 11-13.

NEW YORK STARS (Gus Hill, prop. and mgr.): New York city, Feb. 9-13, Cincinnati, O., 19-20, Indianapolis, Ind., 23-24, Muskegon, Mich., 24-25, Springfield, O., 27.

NOVELTY CIRCUS (Fred Hider, mgr.): Boston, Mass., Feb. 9-13.

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DENVER.

The Broadway Theatre Stock co., under the able direction of Manager R. L. Giff, opened the fourth week of their phenomenally successful season Jan. 31, presenting the Two Escutcheons to the 2nd and crowded house. Frederick Perry as James Wellington made an emphatic hit. Edythe Chapman as Mrs. Franklin, the Chicago widow, supported to social advantage. Wright Huntington is particularly pleasing in comedy, and was acceptable as Randolph. Lillian A. Brown did well the little signed to her, while Ollie Redpath, always bright and agreeable, was a charming Miss Foster.

Charles Hopper and Co. in *Chimney Fadden* were the attraction for five nights and Wednesday matinee at the Tabor, opening 1, to good business. The attraction is an excellent comedy, both in conception and execution. In fact, it would be hard to imagine a better piece of character work. Irene Vincent, a Denver girl, is playing Maggie, and in the character with conviction and dramatic intensity. Prior to her professional debut, Miss Vincent was long regarded as one of Denver's finest actresses, and it is a pleasure to chronicle her success in this production. Both Franklin as the Duchess, Bernice Wheeler as Miss Fadden, and Fannie Dunham as Mrs. Fadden, all did good work, and George Hark as a delighted Mr. Paul.

James A. Harker in *Shamrock and Shamrock* at the Tabor stock co. will present *The Idol for that week*. Harker's Band is announced at the Broadway for three nights and a matinee, commencing 13, the stock co. vacating the house for that period, the attraction having been booked prior to the inception of the stock co.

The concert given at the Broadway 25 by Lillian Nordica proved the musical event of the season. The house was crowded to the rafters, the receipts being over \$1,000, and the audience one of the most fashionable ever gathered in a Denver theatre. Madame Nordica was enthusiastically received, and though appearing three times upon the evening's programme, in each instance received a 15-minute ovation, to which she graciously responded. Madame Nordica was almost as well received as the great and famous and famous also earned well-deserved ovations for the concert work they contributed. Considerable local interest was felt in the concert by the appearance of the Denver Choral Society, which contains over one hundred and fifty voices, and under the efficient direction of Professor Henry Hensley, is doing splendid work. The Choral Society contributed several numbers, and the concluding number of the concert was the rendering of the "Inferno" by Madame Nordica, accompanied by the Choral Society.

The wires were kept hot by Managers R. L. Giff, Daniel Frazer and Augustus Daly the day before *The Two Escutcheons* was produced by the Broadway stock co. Manager Frazer claimed exclusive rights to the play in the West and threatened an injunction if the play was produced, but Manager Giff held the key to the situation in the shape of a receipt for royalty from Manager Daly, and consequently Manager Frazer was compelled to acknowledge himself beaten, and the production was not interfered with.

Denver is simply music hungry, and it seems odd that Eastern managers cannot be made to realize this. Last season twenty-two musical performances in this city, which included five performances of German opera by the Denver co., two concerts by Paderewski, four concerts by Sauer, and other performances by the best musical attractions offered as have played to immense business. The Nordica and Yaw concerts, although occurring the same week, tested the capacity of the houses in which they were given; and the few opera cos. thus far appearing here this season, even though set up to the standard, have enjoyed good business. It certainly seems that, under the circumstances, Eastern managers and booking agents would see fit to send us more opera cos.

Manager R. L. Giff is about the best-natured man in town these days, and everybody is congratulating him upon his good fortune, for unquestionably the Broadway Stock co., under his direction, has met with the greatest success ever recorded a Western stock co. Although the season is in its fourth week there has been no diminution of the extraordinary business, and every night the house is crowded.

Alden Benedict in *F. B. Roman* opened at the Orpheum week beginning 10 to good business and business has been fair throughout the week. The Howard Comedy co. will commence a four weeks' season at this theatre 7, the opening attraction being *The Westerner*. F. E. CARTER.

BUFFALO.

Madame Sans Gêne is a play of which Buffalonians never tire. This was demonstrated by the big reception given to Kipper at the Star 1-3. Miss Kipper's supporting co. this year is excellent and the staging elaborate. Some newcomers are Willie Granger, Francisco Lincoln and Catherine Campbell. These are good actors and no one has cause to complain of the change. It is stated here on very good authority that Kathryn Kipper is thinking seriously of asking permission of the author to dramatize a certain popular novel and bring it out as a successor to *Sans Gêne*.

Lady Slave scored an unequalled success at the Star 4-6. Many who saw the production are of the opinion that no better comic opera was ever seen in this city. Dan Daly was the eye and admiration of every body. The dancing of La Petite Adelaide is very graceful.

Steve Brodie in his play, *On the Bowery*, drew immense houses at the Lyceum 1-6. There is probably not a better advertiser on the stage than Steve. He knows just how to get all the publicity he wants for almost nothing. A short time ago, just before the hills appeared announcing his appearance in Buffalo, he sent a host of Benjamin Franklin to the Free Press. All the papers were very laudatory, vying with each other in bestowing generous adjectives on Mr. Brodie. Another scheme he had worked with success was a collection of money for the poor of Buffalo. Accompanied by the Sixty-fifth Regiment Band he traversed the principal streets of the city with a dishpan in his hands, singing songs, making money for charitable work.

The Flying Jordans were at Court Street Theatre 1-6. A big sensation was created during their stay by the arrest of Manager 3-5, at the instigation of the Society for the Prevention of Cruelty to Children. The complaint was that one of the girls in the Jordan co. was under duress. The case was quashed on coming into court, however, for corroborative proof was offered that the girl, whose name is Lena Fabel, had been on the stage as Rose Jordan, was born in Sweden eighteen years ago.

The Buffalo Symphony Orchestra gave its fifth concert in Music Hall 4. This was the most successful performance in the whole history of the orchestra. The *Goedic Symphony*, written by Mrs. H. H. A. Beach of Boston, was rendered in an original and beautiful manner. (The soloist, Caroline Monthire, was evidently ill, and made no impression in any of her numbers.)

The Seventy-fourth Regiment gave a regimental and band concert 8. It was largely attended, and successful throughout. J. H. MASTIE.

THE ELKS.

Indianapolis Lodge, 13, held its seventeenth annual benefit at English's Opera House Feb. 4. A minstrel program was followed by a cakewalk.

Racine, Wis., Lodge, 203, gave a charity ball Jan. 29, when \$1,000 was realized to relieve the poor of the city.

Wilkesbarre Lodge, 109, celebrated its eighth anniversary Feb. 1 by a reception and banquet.

McKeenport, Pa., Lodge 136 will hold its sixteenth annual benefit at the Turner Opera House on Feb. 22, when an elaborate program will be offered.

The Elks of Mendville, N. Y., presented at the Academy of Music in that city the pastoral play, *Vermont*, on Feb. 2, 4. The only professional among the performers was Clifton Mallory, yet the play was given to the entire satisfaction of a large audience.

NEW YORK THEATRES.

WALLACK'S Broadway and 2nd St. Mat. Sat. at 2.
Every night at 8:15.

JULIA MARLOWE
—AND—
ROBERT TABOR

With the own company in a complete scenic production of

ROMEO AND JULIET

GARRICK THEATRE 211th Street, near Broadway.
Richard Mansfield, Lessee. Charles Frohman, Mgr.
5th Avenue 19th. Unapproachable Success.

GILLETTE'S MASTERPIECE.
SECRET SERVICE

Management Chas. Frohman.
Extra Matinee, Friday, Feb. 12.
Evenings at 8:15. Matinee Saturday.

BROADWAY THEATRE Broadway and 42d Street.
Mr. ANDREW A. MCCORMICK, Manager.
Handsome and safe theatre in the world.

The greatest novelty of the season.

SHAMUS O'BRIEN

Evenings 8:15. Matinee Saturday 2:15.
Feb. 22—DeWolf Hopper in *El Capitán*.

HOYT'S THEATRE 211th Street, near Broadway.
HOYT & MCKEE, Props. and Mgrs.

Last Two Weeks of

HOYT'S

A CONTENTED WOMAN

with CAROLINE MISKEL-HOYT

Evenings at 8:15. Matinee Saturday.
5th Avenue Night, February 19.
Extra Matinee, Lincoln's Birthday Feb. 12.

LYCEUM THEATRE 211th Avenue and 52d Street.
DANIEL FROHMAN, Manager.

THE LYCEUM THEATRE STOCK COMPANY

3d week of the successful new play by Frances Hodgson Burnett and George Fawcett.

THE FIRST GENTLEMAN OF EUROPE

Preceded by a capital comedietta (one act),
WHEN A MAN'S MARRIED.
Matinee, Thursday, Friday and Saturday.

HERALD SQUARE THEATRE
CHARLES E. EVANS, Proprietor.
W. D. MANN, Manager.

Rich's Great Hit.

THE GIRL FROM PARIS

Music by Ivan Caryll. Book by George Dance.
Wed. and Sat. Matinee at 2. Extra Matinee Friday.
100th and Souvenir night, March 1.

EMPIRE THEATRE Broadway and 6th St.
CHARLES FROHMAN, Manager.

Matinee Wednesday and Saturday.
Extra Matinee, Friday, Feb. 12, Lincoln's Birthday.
22 Big Month. The Dramatic Triumph.

THE GREAT SUCCESS

UNDER THE RED ROBE

From Stanley Weyman's novel, by Edward Ross.
Evenings 8:15. Matinee at 2.

GARDEN THEATRE Cor. 27th St. and Madison Ave.
CHARLES FROHMAN, Manager.

Extra Matinee Friday.
5th Great Week.

Mr. HENRY MILLER

In his great success

HEARTSEASE

By Charles Klein and J. I. C. Clarke.
Management Chas. Frohman.
Evenings 8:15. Matinee Saturday.

GRAND OPERA HOUSE 211th Avenue and 23d Street.
AUGUSTUS PITOU, Lessee and Manager.
J. DUKE MURRAY, Business Manager.

Matinee Wednesday and Saturday at 2.
Special Matinee Lincoln's Birthday, Feb. 12.

GILMORE and LEONARD

Presenting the latest New York Non-sensicality

HOGAN'S ALLEY

Supported by a Great Company of Comedians.
Introducing MICKY DUGAN, the YELLOW KID.

14TH STREET THEATRE NEAR 6TH AVE.
J. WESLEY ROSENQUEST, Manager.
Reserved Seats, Orchestra Circle and Balcony, 50 cts.

Chauncey Elcott
In his new play,
SWEET INNISCARRA

AMERICAN THEATRE 42d St. near BROADWAY
Mr. T. H. FRENCH, Manager.
A Drama of Local Interest
NEW YORK
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MIRROR INTERVIEWS.



Clara Fisher Maeder.

In a remote and very quiet street in Harlem dwells one of the most notable actresses the American stage has yet known, and one of the oldest in the world. You are ushered into a cosy sitting room when you call on her, and a kindly faced old lady, with large, clear blue eyes and a complexion like a girl's greets you with a smile from her chair by the window. This is Clara Fisher Maeder, who has shared the glory of great dramatic successes with Macready, and Keen and Forrest, who was the contemporary of Fanny Kemble and Charlotte Cushman; who, in London and England in the early "twenties," set the ladies' fashions, and aroused to enthusiasm His Majesty, George IV.; and who for many years was one of the most conspicuous and successful actresses of the stage in America.

When the ancient tragedian, who saw plays forty or fifty years ago in the old Park Theatre, in Park Row, hears the name of Clara Fisher Maeder, his eye kindles and is softened by a flood of pleasing memories. Mention the name to the young tragedian of the year 1897 and you will get nothing but a blank stare of bewilderment. Yet Mrs. Maeder is still a very alert and youthful woman, and if you do not know how long ago her career began you are astonished when she says:

"Will you believe me when I tell you that I began to act just seventy-nine years ago? Even to me it seems a very long time, and the beginning has become a little dim in my mind, so much has intervened; there have been so many stirring events; my life has been so full of change and excitement that individual facts of my career, even those of importance, seem to have become woven in with the others, and have in a measure lost their identity. But my first appearance on the stage! I remember that, even if I was only six years old.

"I had lived in London since my birth, in 1811, and my father, who was a gentleman of strong artistic and dramatic inclinations, although not an actor, had taken me to see the best plays from almost the time I was an infant in arms. I was not impressed until one night when I was about five years old I was taken to see Miss O'Neill, I think it was, in Jane Shore. Then I was carried away with enthusiasm and in my infant mind I conceived a great ambition. I would be an actress. I dreamed of it vaguely as I played with my toys and then, all of a sudden, I saw a chance to do what my small soul fairly burned to do. A little play called Gulliver in Lilliput was to be given by a company of children. I went to a rehearsal and afterward gave my father no peace until he consented to let me take part in it. Not only did the managers give me a part, but actually the leading one among the children's. Well, the little play was produced; I made my first appearance and scored my first success. Here is a picture of me as I looked then."

Mrs. Maeder took from a stand an engraving of a sweet, chubby-cheeked little girl, with a mass of curly hair falling over a finely-moulded forehead, and large eyes looking out wonderfully.

You would hardly believe that I, a bent old woman, once looked like that, would you? But my parents said it was a good likeness. You see what the years will do.

"But to go on with my story, I made such a success in Lilliput that it was decided, then and there, that I should be an actress. My father wrote for me a burlesque on the last act of Richard III., and I repeated my first success. The little play ran for seventeen nights. Then I was engaged at the Covent Garden Theatre, and thus, at the age of six, was fairly launched on my career. I may add, that among the children in Lilliput was my sister, Jane Merchant Fisher, who afterward became a noted actress in America as Mrs. Vernon.

"My life in England after this very early appearance as Richard was that of a child favorite, or what might be called nowadays an infant prodigy. I used to appear chiefly in the character of boys, wearing my hair short and in rolls or puffs upon my brow. I have been told since that this manner of wearing my hair was so becoming that it was adopted by many of the young ladies of the period, as was a childish flap which was a little mannerism of mine. But all these things were carefully kept from me by my father. I was only half conscious of my popularity, and cared more for my dolls and games with other children than for theatres and applause, although I was then, and am yet, enthusiastic about my profession.

"I toured the United Kingdom for five years and then played for three at the Drury Lane Theatre. My next movement was one of the most important of my career. I came to America. I was then about seventeen years old and was just budding into womanhood. The painting you see there over the mantel-piece was made of me at that time."

The picture was a large one in oil, and showed a fair young girl in an evening dress which displayed to advantage the fresh beauty of her face and the graceful lines of her neck and arms. It given ample verification to the eulogy of a chronicler, who says of Miss Fisher:

"On her arrival in America she had not yet reached her seventeenth year, but was certainly one of the most bewitching specimens of feminine

creation that eyes had ever looked upon. Her person, below the middle height, which just reached, but did not exceed, a delicate plumpness, was exquisitely formed; her manners were sprightly and vivacious, yet perfectly natural and artless; her expression arch and intelligent; her cheeks dimpling with smiles, and her eyes—the enthusiastic writer drops into poetry in describing her eyes. He leaves no doubts as to her charms.

"I made my first appearance," continued Mrs. Maeder, "as A'lina in The Will at the Park Theatre in 1824. You may be sure that it was a trying occasion for me. I had been successful in the Old World, but I had now cast my fortunes with the New World. Would I repeat my success? I went on with minglings, which were increased by the coldness of the audience. After the first act I thought that I had failed, and with difficulty refrained from crying. But I kept my courage up, and when I sang the song, new to America, 'Hurrah! for the Bonnets in Blue,' the attitude of the audience changed like a flash. The applause swept over the footlights to me like a great wave, and I knew that from that time there would be no more difficulty.

"That first appearance is enveloped, in my mind, in a fog of time. A very sea of events and experiences comes between the old woman I am to-day and the young girl I was then. In those old days, as a member of the Park Theatre stock company, I played a very wide range of characters. I had parts in all the Shakespearean plays and the comedies of the time. Among my greatest successes, I think, was the soldier and 'p' in The Four Mowbrays, and Ophelia. I did not ordinarily play tragedy, however. I preferred light comedy parts, and I remember how very much against my will it was that I assumed the role of Lady Macbeth. I was fond of playing the character of the Fool to Charles Macready's Lear, and was also very successful as Lady Teucla and Lady Gay Spanker. I used to sing a great deal. In the early days a stock company was expected to produce opera as well as drama. One of the qualifications of an actor or actress was the ability to both act and sing. Those were eventful times. I supported all of the leading actors of the day, and knew most of them intimately. Mr. Forrest and Mr. Macready were my special friends, and I retained the friendship of both despite the feud which existed between them. I used to visit the Jeffersons at their home in Philadelphia, and knew Joe Jefferson as a charming boy, who had already shown great dramatic talent, inherited, I have no doubt, from his grandfather, who was an exceedingly fine actor.

"Charlotte Cushman was a member of my family for a considerable time. My husband, James Gaspard Maeder, to whom I was married in 1834, was a prominent musician and the vocal preceptor of Miss Cushman who, as a girl, was ambitious to shine in opera. She had, indeed, a remarkably fine contralto voice, and in 1835 at the Tremont Theatre, Boston, she made her debut as the Countess Almaviva in the opera, The Marriage of Figaro, with great success. Then she went to New Orleans with my husband and myself. The manager of the New Orleans Theatre advised her to give up singing for acting, and as she found the work of practicing very arduous, and was besides badly stagestruck, she accepted his advice, and showed such dramatic ability then as Lady Macbeth that she adopted acting as her profession.

"I was active as an actress through all these years, and continued to be until 1880, when I retired, at the age of seventy-eight, from Daly's company. I have seen almost all of the people of the stage who were famous in the first half of the century pass away and sink into obscurity, and I have seen very great changes in the drama itself—some for the better, some for the worse. The material comforts of the profession have certainly been vastly improved. I sometimes wonder how it was possible for us players of the twenties to keep our engagements, and retain our health and strength, contending, as we had to, with the poor facilities of travel and the primitiveness of the theatres."

"Has the art progressed?"
"Ah, that is another question. No, I think not; neither the art of acting nor the art of play-writing. I am very old-fashioned, you see."

It seems odd, looking at the white-haired old lady in her chair, to read the effusion which her personality inspired a newspaper poet to write seventy years ago. It is as follows:

A charming young Fisher-fishing has come,
From the land of her fathers, her sea-circled home;
She uses no line, and she uses no hook,
She catches her prey with a smile and a look.

HERNE ON THE DRAMA.

James A. Herne occupied the pulpit of the First Congregational Church in Kansas City on Jan. 31, and delivered to a very large congregation a lecture entitled, "The Theatre As It Is." Mr. Herne said in part:

The most sublime play I ever saw was The Passion, in which James O'Neill represented Our Savior. If ever an actor was exalted by his work Mr. O'Neill was exalted by coming so closely in spiritual touch with Jesus Christ. I have never heard or read anything anywhere which so ennobled and dignified religion as did that play and that actor. It was real; it was thrilling; it was sublimely itself; it was awe-inspiring, and one could not leave the theatre after having witnessed it without carrying away with him some of the beautiful spirit of the carpenter of Nazareth. But the orthodox church stepped in and called it blasphemous and called upon the law to stop it. And the law did stop it, and crushed the rising young actor of the day and broke the heart of the inspired and impassioned author, Mr. Salvi Morse, who, after several ineffectual attempts to have his work acknowledged for its truth, committed suicide.

The theatre of to-day is what the civilization and society of to-day have made it.

There would be no vicious art if there were no vicious patrons of art, no vicious literature if there were no vicious readers, no vicious dramas if there were no vicious audiences. We must not condemn an art nor an institution because a corrupt civilization has affected it.

The theatre is a factor of society just as much as is the church, and in spite of all the stigmas that is attached to it and all the vice and pernicious power it is charged with it is still an educator and its influence is for good and not for evil. . . . It is not fair to denounce the theatre because some theatres are bad any more than to denounce the church because some preachers are bad.

MRS. BURNETT HONORED.

Mrs. Frances Hodgson Burnett was the guest of honor at a reception given by the Twelfth Night Club at the club rooms in Berkeley Lyceum, last Friday afternoon. President Alice Fischer Harcourt presided, and was assisted in receiving by Mrs. Charles Doremus, Viola Allen, Elizabeth Tree, and Ella Starr. Musical interludes were provided by Fielding Roselle and Bertha Swift.

Nell Burgess denies the report that he is going abroad with his County Fair, although arrangements may be made for the performance of that play in England by and by. Mr. Burgess is preparing for a New York production of his new play, The Odd Miss Podd.

ELOCUTION AND ELOCUTIONISTS.

There are a good many persons in this country that profess to occupy themselves with the art commonly, and properly, called elocution. They disagree in a good many things, but they all agree in one thing—that there are many persons in this country that will have none of them or of their art; or, to get nearer to the matter, of what they call their art.

Not a few of these artists, real or only self-called, seem to be desirous to do what they can to convince the world that elocution is a very good thing, and hence a thing that every one would be the better for knowing something of. This ought to be an easy thing to do, since elocution is nothing else than good speaking, or perhaps it would be better to say it is good vocal delivery, which surely is a thing that no one would object to having.

There is one thing more in which all, it would seem, are fully in accord; and that is that to bring elocution "into better repute with the world," we have but to make the elocution of the elocutionists more frequently elocution. The course to pursue in order to bring this about is the question on which, it is fairly clear to the observer, no two think alike. One says: "We should be eager in our desires and work heartily," but he doesn't tell us how to work or what to work at. Another says: "You must advance or you will retrograde," but she doesn't tell us what to do in order to advance. This same adviser adds: "I feel that the diggers of the earth who go down deep have better results than those who spend their time in displaying what they know"; but how our adviser would have us dig deep we are left to divine, hence the advice is of doubtful worth. Another says: "First of all, I think that elocution, both in teaching and in practice, will be reformed by the light of the harmonic principle."

How the harmonic principle would aid in determining just what an author would say, and just how one should emphasize, inflect, and pause in order to make his meaning clear, we are left to find out as best we can. Here, perhaps, we should do well to invoke the aid of the principle harmonic. This same counselor tells us that we must be in love with the poetry we attempt to interpret, and that the greatest thing in elocution, as in religion, is the love of God. How love of God or of poetry could possibly sharpen one's wit I cannot see. I have yet to find that the pious read any better than the impious, nor has it ever seemed to me that love for the poetic better than discretion that Shakespeare intimates is the elocutionist's best tutor. Indeed, I have always been under the impression that poets are commonly bad readers, even of their own compositions. Love of poetry may, usually does, make the reader earnest, but unwhipped earnestness is seldom anything but fuss and fury. Then we have "The New Elocution," "The New Dynamic Reading," "The Psychological Elocution," and perhaps some other kinds of elocution that I have never heard of. Whether any one of these various kinds of elocution is likely to drag elocution out of the slough of despond, in which all concede that it at present wallows, is a matter that I have not even an impression with regard to, as I have not even a vague idea of what these various kinds of elocution are. Philistine-like, I have been content to stick to the old sort, of which I have still much to learn. No man should attempt the new till he has mastered the old.

And then there are a good many persons who think, it would seem, that coming together and speaking some places to one another and clapping one another on the back and crying, Bravo, brother! and Well done, sister! whether the places are well spoken or not, will do something, or should do something, toward bringing elocution "into better repute with the world." This, perhaps, will do the business, but I'm skeptical; I'm afraid it won't; I don't see how it can. On the contrary, this sort of thing, it seems to me, is shaped to do harm rather than good. There is danger that it will send the tyro home distended, like the pouter pigeon, with a misconception of his own importance, in which event he is more than ever in danger of never knowing how little he knows. Check out and chin along, he says to himself; Ha, ha! I read before an audience of experts and they applauded! I thought I was, now I know that I am! Hallelujah! Glory to Art in the highest! No good can come of thinking one's self a gamecock when one is only a bantam. Commonly, we profit more by being made to see our faults than by being blind to them. Mutual admiration societies and air-castle building are very like in what they yield.

That elocution is a good thing, since it is nothing else than "proper and effective oral delivery," no one will deny, though careless talkers often inveigh against elocution when if they would reflect for a moment they would not inveigh against the art but against those who profess to cultivate it. The habit prevails among actors to decry elocution; the less they know the more emphatic their disapproval, yet an actor's manner of speaking, more than all else, fixes his status in his vocation. So far as we know, all great actors have not only been great elocutionists, but they were schooled in elocutionary art by teachers of high or low degree from Mr. William Shakespeare, of Stratford on the Avon, to Miss L. J. A. Bangs, of New York on the Hudson.

"And you," I imagine I hear a chorus of voices ask, "have you a way to drag elocution out of the slough in which it wallows?" Oh, yes, I have a way. Whether it be, like Wolsey's, a sure and safe one, I'll not pretend to say. The outcome of pursuing my way would depend much upon the intelligence employed in the pursuit.

It has ever seemed to me that elocution spreads out enormously in a direction whose domain the average elocutionist never deems it worth his while to explore, so far as I have been able to judge, the now-a-days elocutionists look upon elocution as being little more than a near kin to gymnastics. They begin, continue and end with the brawn side of the art, and demean themselves, from first to last, as though having got the voice-making machine in good condition and well under control; as though, having possessed themselves of the power successfully to fire sound at words, they had done all there is to do to be an accomplished elocutionist. That elocution is an eminently intellectual art—an art the gymnastic side of which to the intellectual side is as one to many—is something the elocutionists make haste to say they know, while their doing says they know it not.

That elocution is a highly intellectual, and, consequently, a very difficult art, we have evidence that amounts to proof in the fact that, so far as is generally known, America has produced but two readers of the first class. If this be true, as both these readers have been more than twenty years dead, it might be questioned whether or not the great majority of the present generation of elocutionists have had an opportunity to learn what good reading is. Really good reading, I am sure, would be a revelation to the majority of the more intelligent of them; the less intelligent would, perchance, remind us

of the Mohawk that preferred a colored lithograph to a picture by Rubens.

To those elocutionists who contend that a course in muscle training, in voice culture, must precede every other step in acquiring the elocutionary art; that it is useless to try to learn to read until one has trained the voice—to such elocutionists the field that the real elocutionist begins, continues, and ends with is an unknown realm. The veritable elocutionist, the elocutionist that recognizes the importance of cultivating the intellectual side of his art, in his teaching, gives little time to voice-culture, and that little he gives grudgingly. He knows that if his pupil is in earnest, a few simple hints, a directing word now and then will suffice to enable him, little by little, to strengthen the voice-making apparatus and get it under control. He feels, he knows, that to take a pupil's time in putting him through a course of voice exercises is to receive without making an equitable return. He knows that the pupil can exercise and develop the voice-making muscles perfectly well without his immediate aid. Teachers that spend time in vocal culture are of the sort that contrive to make as many bites of the cherry as possible; that are ever intent on making the little they know go as far as they can; that are always studying to make the simple appear complex. The few things a reader has to do, in order to read well, offer difficulties so great that none ever attain to excellence but those who supplement natural aptitude with long and careful study. I would not be understood to intimate that the gymnastic elocutionists are dishonest. To censure them for not knowing what they never have had an opportunity to learn, or even to know the existence of, obviously would be unfair. Few of us ever see anything that is not pointed out to us. The fact, however, is still a fact that the brawn side of elocution is to the brain side as a pond is to the Pacific. Mastery of the gymnastic side is within the easy reach of all.

Cultivating the voice, moreover, especially after the fashion of the tonists, is a dangerous thing to do. If cultivated after their fashion, it seldom, if ever, fails to lead to artificiality. Cultivating special tones for this sentiment and for that sentiment, for this passion and for that passion, is fatal. The Murdock school of elocution has done infinite harm. The late Mr. Murdock was not a reader; he was a chanter. Keeping track of the thought in the tones of a singer is bothersome. It is always safe to be direct and honest, subtle lago to the contrary notwithstanding. The reader that thinks of the tones he makes quickly becomes tiresome.

As we can very well judge of the grade of a man's culture by noting what he laughs at, so we can very well judge what an elocutionist knows of the art he professes to cultivate by noting what he applauds. At the first meeting of the National Association of Elocutionists, in 1892, a young woman read a selection from Shakespeare, and, as I thought, read badly. To my thinking there was but one thing in her reading to commend—earnestness—but the earnestness being unskilled was little else than fuss and fury. Yet the two or three hundred experts there assembled applauded rapturously. Had the young woman read well, artistically, naturally the fury and fuss would have been absent. Would the applause of the experts have been equally rapturous? I doubt it, and I doubt it because I noted what, at that convention, seemed most to please. Soon after the Shakespeare reading, a young woman of winsome mien read a poem and read it with much intelligence. She seemed simply to have set herself the task of letting her auditors know what it was about, and this she did successfully. Her methods were direct and natural without any apparent effort to be effective. I heard no one at the convention that pleased me more; but the impression she made on me was very different from the impression she appeared to make on her auditors generally, for they applauded in the most perfunctory manner and did not call for an encore, as was their habit. Though the young woman was unknown to me I sought her out and said what I could to console her. I have no doubt there were others in the audience—half a dozen, perhaps—that thought of the two readings essentially as I did, but the few counted for little among the many. On another occasion, at a reception attended largely, if not wholly, by elocutionists, a young woman read a selection from Shakespeare and read exceptionally well. Her effort was damned with faint applause; it was plain that she had fired too high for her audience. The next number on the programme chanced to be a young woman from the West, who gave them a broadly humorous character sketch. This, though scarcely within the province of elocutionary art, the audience applauded till the windows rattled.

All of which goes to show that our elocutionists, taken as we find them, do not know good reading from bad. Nor will they ever know good reading from bad until instead of giving good parts of their attention to the brawn side of elocution and one part to the brain side, they give nine parts of their attention to the brain side and one part to the brawn side. Indeed, if they will but properly take care of the brain side, the brawn side will well-nigh take care of itself. Then we shall have elocution that is elocution and elocutionists that are elocutionists; then, and not till then, will elocution stand with the stage and with the world as it deserves to stand.

ALFRED AYRES.

GOSSIP.

H. M. Ferrin is now a member of the Straight from the Heart company. Albertine Ferrin is playing a character part in the same company.

Ted Breton is filling an engagement at Lothrop's New Grand, Boston, appearing in the plays presented there.

John F. Ward has closed with Edwin F. Royle for Captain Impudence for the rest of the season.

Garland Gaden has been with Charles A. Gardner since Christmas. He is playing the genteel heavy in Mr. Gardner's revival of Karl the Peddler.

Thomas C. Leary, late of the Tivoli Opera company, of San Francisco, will join Whitney and Moore's Brian Born company in Philadelphia about Feb. 22, taking the part of Jefferson De Angella, namely, Pat O'Hara. Mr. Leary was character comedian in the Tivoli Opera company for three years.

Harry Fahrney and Mabel Hawthorne were married by Rev. Dr. Biggs at his parsonage in Bardonia, Ky., Thursday, Jan. 28. Mr. Fahrney is a character actor and Miss Hawthorne is a singing and dancing soubrette. They will jointly star next season in a repertoire of their own plays.

Edward N. Hoyt, of the Robert Mantell company, has been playing the leading business for the past two months and has given over thirty performances of Laurent in Monbars. Mr. Hoyt has also played Iago and King Claudius several times this season, and in each character has received excellent notices.

PRODUCTIONS REVIEWED.

New York.

The new local melodrama, New York, by A. C. Wheeler and E. M. Aftand, produced last week by William A. Brady at the American Theatre, is hardly that which was promised, "a living picture of New York life as it is." Nor is it of consequence as a play, although at least one scene, that of a fight between a detective and three rogues in a darkened garret, suggests possibilities. Nearly every episode important to the story, outlined in last week's MIRROR, appears highly improbable, and in no case is clothed by the veil of plausibility absolutely essential to melodramatic effects. The extremely peculiar handling of a dagger hairpin in the first act is so unnaturally forced as to appear ridiculous. The implement is introduced by the heroine who removed it from her hair to hand it to the juvenile man, remarking that she dreads its sharp edges. Then her father borrows it from the juvenile man, as he says, to cut flowers in the garden, and when the heroine appears, the gentleman last named politely hands the weapon to her in order that she may stab him.

Later, when the luckless heroine lies sick unto death in a hospital, a detective is suffered to enter and, after frightening her into a state of catatony, to depart without being troubled for name or address. Again, the heroine, whose guilty conscience no one suspects, persists in extraordinary behavior calculated to awaken doubt in the mind of the most obtuse. She is determined that the murder she has done must not be known, and yet she does almost everything to arouse suspicion. And then, at the end of the play, the detective upsets the opinion that the violent death in the first act was a case of accident, by announcing that the deceased bore two wounds, and advancing the proposition that no mere accident could have inflicted upon one's person so many wounds. The detective says at this late moment that murder has been committed in the first act and the final curtain leaves one marveling as to what became of the customary coroner's inquest.

These and other similar improbabilities are set forth so frankly that one may hardly be expected to accept them even in a melodrama. Mr. Brady has mounted the play admirably, and the actors for the most part do all in their power to make it appear plausible. But, despite the assurance about a "living picture of New York life as it is," the new production continually reminds one of a once esteemed topical song by the refrain, "It Couldn't Occur in New York."

Cymbeline.

In the ending on Saturday night of Margaret Mather's engagement at Wallace's the theatre-going public of New York suffers a distinct loss, and that of Philadelphia, where Cymbeline is being presented this week, enjoys a corresponding gain. It is to be regretted that Miss Mather did not give New Yorkers a more extended opportunity to see her production, and it is little surprising, too, for Cymbeline would have run much longer in this city than the two weeks allotted to it. There is a prevailing belief that the people no longer care for Shakespearean drama; but as long as beauty of scene and conscientious acting appeal to the patrons of the theatre they will admire and flock to witness productions like that of Cymbeline. It was, indeed, one of the finest representations of Shakespearean drama ever seen in this country.

There is aesthetic educational value in the beautiful scene of the battle between the Britons and Roman soldiers. In a dim half-light, with fields stretching out behind, the Britons and the Romans magnificently costumed rush together with a resounding clash of armor. There is indiscriminate fighting and then fierce individual combats. Men drop like logs. It is all over in a moment, but on the mind is left a very vivid impression of a battle of heroic times, when the brave fought man to man.

The disregard for expense and Miss Mather's determination to make the production a notable one is strikingly shown in the next scene. It represents an expense of country. The drop is a marvel of artistic beauty, yet hardly two minutes elapse before it serves its purpose and is seen no more.

The play has likewise been cast in a manner which leaves little to be desired. Miss Mather gives a thoroughly artistic and unexaggerated portrayal of Imogen. E. J. Henley is intense and convincing as Iachimo, and would be a complete success in the part were it not for the unfortunate weakness of his voice. Albert Bruning outraged tradition by playing Cloten as he might a London fop, but he was no less entertaining and successful on that account.

Miss Mather has done a laudable thing in her production of Cymbeline, and she deserves all praise and encouragement.

LETTERS TO THE EDITOR.

COMPLAINT AGAINST MECHANICS.

CLEVELAND, O., Jan. 27, 1897.

To the Editor of The Dramatic Mirror: Sir.—We write to state to THE MIRROR the way in which we have been treated in this city by the Theatrical Mechanics' Union of Cleveland.

Our stage carpenter, who is our assistant stage-manager and a non-union man, arrived at the Lyceum Theatre with our scenery on Monday, and the stage hands refused to allow him to handle it. Their walking delegate said our men could not touch a stick of scenery, nor could he direct it, and that if he did, the walking delegate would call out all stage hands, electricians, and the entire orchestra, as well as the Euclid Avenue stage hands and Fanny Davenport's forces. This was said before Mr. Canfield and Mr. Raymond, the local manager here. The delegate also said they would boycott Hoyt's Temperance Town. After some talk he said he would allow our men to direct, but that we must hire a union man to fill his place. This was done, and when we returned to our hotel everything was settled.

In half an hour our men called me up on the telephone, saying that they refused to let him direct again. I then went to the theatre and they said they positively refused to let him do anything and had a mind to bar him out of the theatre, but finding that he played a part in the piece concluded not to do so. I then said "all right, I'll take off my coat and go to work myself," which I did, but found out in a short time that the hands were not capable of getting the scenery together, as they knew nothing about it, and as we carry nearly every scene we use, it was impossible to get it up in time to give a performance. They seeing this concluded again to allow our men to direct, which he did, and it was put together and stacked. At 7:30 our men started to act out one, and they said if he touched anything they would go out and take the orchestra with them, and put on their coats to do so. Our men then gave him notice, which left us without anyone. We consulted with the local manager, and he said at that late hour it would be folly to disappoint the public. We thought the same, and had to allow the local men to go to work. Our performance was delayed between each act, and was not over until 11 o'clock, and we, the innocent parties, are the sufferers.

If we had not been fortunate enough to secure a man here we would have been compelled to stop until we could do so, thereby disappointing manager and public in other cities where we were booked for the rest of the week, and perhaps bringing us into litigation for non-appearance in those cities, besides compelling us to pay our company off and making them lose their salary for

time lost. As it is, we have overcome this obstacle, and will proceed on our way and fulfil our contracts. This is not the first time this has occurred here, and we think it is about time for managers to take some action in the matter and try in some way to prevent happenings of this kind and protect the traveling attractions.

We have never opposed the Unions in any way, and have in the past always appeared for their benefits where we could, or bought tickets for same; therefore, we think we have been very shabbily treated. It was a personal feeling against our men, I am sure, as the walking delegate admitted as much to me during our conversation with him. Yours respectfully,

GEORGE RICHARDS and EUGENE CAMPBELL.
For GEORGE RICHARDS.

A DRAMATIST ASKS QUESTIONS.

NEW YORK, Jan. 20, 1897.

To the Editor of The Dramatic Mirror:

Sir.—Now that the dramatist's bill has become a law, it seems to me that a concise expression from Judge Dittenhofer or Hon. James H. Watson, through your valuable columns, as to the necessary steps required to secure a copyright of a play would be timely; as also oblige the now existing necessity of studying the different circulars sent out by the Librarian of Congress with perhaps not always satisfying results.

I have several plays that I desire protected, but make frank to confess to the want of a clear comprehension of the exact meaning, or possible results, of some of the necessary provisions contained in said circulars.

In part I reply to my own questions by quoting the learned opinion of Ex-Judge Dittenhofer on the laws protecting plays and operas:

"To acquire a valid copyright the law must be strictly followed. The slightest deviation may invalidate the copyright. The statute requires, first, the filing of a printed copy of the title-page in the office of the Librarian of Congress; second, that the work be printed within a reasonable time after the filing of the title-page; third, that two printed copies of the work be filed in the same office within ten days after publication; and lastly, that a notice of the copyright be printed on the title-page or next succeeding page of each book. If any of these essentials are omitted, or if an error intervenes, not only may the copyright be lost, but the right at common law may be forfeited as well, for it may be held that in making the abortive attempt to obtain a copyright there was an election to abandon the common law right. Numerous questions may arise under the copyright law, such as whether a typewritten is a printed copy; what is a reasonable time within which publication must be had; what is a sufficient compliance with the provision requiring that the notice of copyright be printed on each book."

Now, supposing one has a perfect copyright on a play, and desires to alter it, or even a line, or even a single word, does not the fulfillment of such a desire, according to the opinion above expressed—invalidate said copyright, and necessitate the repeating, on each and every occasion, of the "protecting process" by the filing of new copies of the altered manuscript, etc., with the Librarian?

If this supposition is a correct one, it seems to me one will encounter, necessarily, perhaps, a perfect waste of money, worry, and expense, as alterations are frequently, and in some cases continually, being made.

One might advance the opinion, or rather suggestion, that the playwright may avoid this great trouble by simply altering the speaking words of the play, and not the written ones contained in the manuscript, and "take chances."

In this event what restraining influence may effectively be brought to bear upon the pirate who steals, or, more properly, the altered version of the performing play, which, after a careful and satisfactory comparison with the copyrighted one—easily secured by purchase now, as I understand it—he proceeds to produce—and perhaps with some degree of safety?

The probable result on an expensive court proceeding—unless new guards against and a possible violation for the pirate, as the title and only interpretation of the present law, he may not necessarily have violated, in that he has not, strictly speaking, produced the copyrighted version of the play involved.

Has the cost of a copyright—outside of the title for one dollar—been yet defined, as also whether a typewritten is a printed copy?

Yours very truly,
GUIDO MASSING.

"PUNCH" WHEELER'S NEW BOOK.

New York, Feb. 6, 1897.

To the Editor of The Dramatic Mirror:

Sir.—I have sent to "THE MIRROR" the argument of my new book, "How to Live on \$100 Per Day Without Working," and repeat it here:

This book is not real. Dan Sullivan once said that I told him two stories at the same time, and he kept track of both of them, but got the climax twisted. This happened at his table in Twenty-seventh Street while everybody was talking, so he really never believed me. It was a rainy day and Hollis Copley had gone for a ninety-mile spin on his wheel until the time blew over. Edwin Mayo gave me \$50,000 in Ward and Volney's money to pay for a set of data, when Robert Grant, the celebrated sidewalk impresario, made a touch for over half of it, to get out some laundry.

These were not rainy days, but just ordinary plain summer days. They have been offered for any reason why this book was written, so one will see. It pays me by the yard, at back rates. I intended dedicating it to my third wife, but what's the use? She's not working, and besides my paying her alimony in lithograph paper has not endeared me to her latest husband, and both Joe Harris and Milt Gotthold tell me he is using language that has no polite standing in an Avenue A society. Even Charlie Gilbert, who keeps the wardrobe for thirty operas in an upright piano, thinks I am a great man. That I am my own worst enemy, there is no doubt. Barbers have told me that Jerome Sykes wrote me a postal card from the Alps, Switzerland, last summer, and I allowed all my Chicago friends to hold it a minute, as it was 120 degrees in the shade. I may not always be as grammatically correct as Mr. Alfred Ayres, but I will say this much for myself: there is no space writer on the Crawford Circuit who can compete with me in word painting, without the use of a floor map.

It is my privileged desire to close this synopsis with a few teaching lines from the pen of one who is ever dear to me:

ONE TO THE PRINTER.

By Judge "Big" Hall.

"One rainy night last season,
Oh, give me the deep blue sea,
Can any one tell us the reason
The Cherry Sisters stay in the business?"

Fondly thine,

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